

# THE ATHENÆUM

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## ROYAL ACADEMY OF ARTS.—NOTICE TO ARTISTS.

All Works of Painting, Sculpture, Architecture, or Engraving, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on MONDAY, the 27th, or TUESDAY, the 28th of April next, after which time no Work can possibly be received, nor can any Works be received which have already been publicly exhibited.

FRAMES.—All Pictures and Drawings must be in Gilt Frames. (Of Paintings under Glass, and Drawings with Wide Margins are inadmissible. Excessive breadth in Frames, as well as projecting mouldings, may prevent Pictures obtaining the Situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A., Sec.

Every possible care will be taken of Works sent for Exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.

The Prices of Works to be disposed of may be communicated to the Secretary.

## ROYAL BOTANIC SOCIETY GARDENS, REGENT'S PARK.

EXHIBITIONS OF PLANTS, FLOWERS AND FRUIT, WEDNESDAYS, May 9, June 6, and July 4. Tickets, 4s. each, to be obtained only by Vouchers from Fellows of the Society. John Waterer's American Plants will be exhibited in June.

The next Exhibition of Spring Flowers, April 7.

## ARUNDEL SOCIETY.—At the SPECIAL GENERAL MEETING, held at the Office of the Society, at the 25th February, 1866.

A. H. LAYARD, Esq., M.P., in the Chair.

It was unanimously resolved that the proposed scheme for enlarging the basis of the Society's operations, and extending the advantages of subscription to a new class of Members.

That the Council is hereby authorized to revise the existing Rules of the Society in accordance with the scheme approved by the preceding resolution, and that the Rules so revised be submitted for final adoption at the Annual General Meeting to be held in the ensuing spring.

That copies of the revised Rules be printed and circulated among the Members before the Annual Meeting.

JOHN NORTON, Hon. Secretary.

Office of the Arundel Society, 24, Old Bond-street, W.

## ARUNDEL SOCIETY.—NOTICE TO MEMBERS.

The particulars of the New Scheme and the advantages thereby offered to each Subscriber and Associate, with the option of acceptance or refusal, will shortly be explained in detail; and in the mean time may be learnt by personal application at this Office.

JOHN NORTON, Hon. Secretary.

Office of the Arundel Society, 24, Old Bond-street, W.

## ARCHITECTURAL EXHIBITION SOCIETY, 9, CONDUIT-STREET, REGENT-STREET.

A. J. BERSFORD HOPE, Esq., M.P., LL.D. F.R.S., President.

The Council beg to announce that the ANNUAL EXHIBITION of the Society WILL OPEN as usual on the First Week in MAY. Drawings to be sent in on or before the 3rd day of APRIL next.

ROBERT W. EDIS, } Hon. Secs.  
ROWLAND PLUMBE, }

HIBBERT TRUST.—Three Scholarships will be awarded on this Foundation after the next Examination, provided that Three Candidates are declared by the Examiners to be fully qualified. The next Examination will be held at City Hall, Gordon-square, London, on Monday, Tuesday and Wednesday, the 18th, 19th and 21st days of November, 1866.

Candidates must send their names and addresses to the Secretary of the Trust, at University Hall, on or before October 1st, and must furnish satisfactory evidence of age, graduation and other qualifications, the particulars of which may be obtained from the Clerk of the Trustees on application by letter.

J. W. GOODIFF, Clerk.

University Hall, Gordon-square, March 8, 1866.

## MARLBOROUGH COLLEGE.

There will be an ELECTION in June next to TWO SENIOR SCHOLARSHIPS, each tenable as long as the holder shall continue to be a Member of Marlborough College. Their annual value will be £60 each; and in the case of a Successor, Candidate not being a Member of the College, a free nomination, worth 20s. will be added.

The total expense of Board, Lodging, Medical Attendance, &c., to the holder of these Scholarships will be to Sons of Gentlemen, under £2 per annum, to Sons of Lawyers, about £20 per annum. At the same time there will be an Election to FOUR SENIOR SCHOLARSHIPS tenable for two years, or till Election as Senior Scholarships, each of the annual value of 20s., together with five free nominations as above. Competition for the Junior Scholarships is limited to Candidates whose age, on 1st Jan. 1866, was under 14.

Further particulars will be supplied on application to Mr. W. P. Edis, the College, Marlborough.

## EDUCATION IN GERMANY, COMBLENZ ON THE RHINE.—Miss POPE receives the DAUGHTERS of the Higher Classes, who enjoy the advantages of a Continental English Education. She will shortly be in England, and will be happy to take any of the Pupils on her return. References can be forwarded on application.—Address Miss Pope, care of Mr. R. Barwick, 192, Piccadilly.

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## THE ARCHITECTURAL MUSEUM, SOUTH KENSINGTON MUSEUM, W.

SESSION 1866.

The following MEETING and LECTURES will take in the Theatre of the GEOLOGICAL MUSEUM, JERMYN-STREET, St. James's.

(The Temporary Theatre at South Kensington having been pulled down, the Theatre of the Geological Museum has been kindly lent by Sir Roderick Murchison for this Course of Lectures.)

A. J. BERSFORD HOPE, President.  
GEN. GILBERT SCOTT, Treasurer.  
JOSEPH CLARKE, Hon. Sec.

The Chair will be taken on each Evening at Eight o'clock precisely.

Art Workmen may obtain Cards of Admission by sending a directed and stamped envelope to JOSEPH CLARKE, Esq., Hon. Sec. 13, Stratford-place, W.

1866. Distribution of Prizes to Art-Workmen by the President of the Architectural Museum.

Wednesday, March 21, Existing Obstacles to the Progress of Gothic Architecture in England. By P. S. POWELL, Esq., M.P.

Wednesday, April 25, Breadth of Light and Shadow in Architecture. By Sir Walter C. James, Bart.

Wednesday, May 2, The History of the Chapter-House of Westminster. By the Very Rev. A. P. Stanley, D.D., Dean of St. Paul's.

Wednesday, May 9, Gravestones. By the Rev. E. L. Cutts, M.A.

Wednesday, May 20, The Medieval Houses of the City of Wells. By J. H. PARKER, Esq., F.S.A.

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Rev. C. McDOWALL, M.A., University College, Oxford.  
Rev. F. R. DREW, A. Sid. Sus. College, Cambridge.  
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For Prospectuses, and any further information, apply to Dr. L. SCHMITZ, at the College, Spring-grove, Middlesex, W.; or to Mr. E. BARBER, Secretary, at the Society's Office, 24, Old Bond-street, W.

Full information on application to HENRY ALDRICH, Esq., the Secretary.

## THE LONDON COLLEGE OF THE INTERNATIONAL EDUCATION SOCIETY (Limited).

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For Prospectuses, and any further information, apply to Dr. L. SCHMITZ, at the College, Spring-grove, Middlesex, W.; or to Mr. E. BARBER, Secretary, at the Society's Office, 24, Old Bond-street, W.

## CRYSTAL PALACE.—NEXT SATURDAY.

Mr. SANTLEY will sustain the part of Polyphemus in Handel's 'Acis and Galatea.' Reserved Seats, Half-a-Crown, at the Palace, and at 6, Exeter Hall.—Apply at once.

## INDIAN GALLERY.—CRYSTAL PALACE.

The Directors are desirous to be favoured with the LOAN, for Exhibition, of ORIENTAL ARMS and other Objects of Interest or Curiosity—Japanese, Chinese, or Indian—from Private or other Collections.—Application to be made to Mr. L. E. Library, Crystal Palace.

G. GROVE, Secretary.

## DR. PICK ON MEMORY.—DR. PICK will

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## PHILHARMONIC SOCIETY, Queen's Concert Rooms, Hanover-square.—Conductor, Prof. STERN.

DALE BENNETT, SECOND CONCERT, MARCH 19, at Eight o'clock. Programme: Haydn's Symphony, Letter Q; Vioti's Violin Concerto in A; Beethoven's Piano-forte Concerto in E flat; Mendelssohn's Italian Symphony and Auber's Overture to 'Masaniello.' Pianist, Mr. W. G. Cousins; Violinist, Herr Joachim; Vocalist, Miss Louisa Pavy. Tickets to be obtained at Messrs. L. Cock, Addison & Co.'s, 63, New Bond-street.

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The Proceedings of the Metropolitan and Provincial Scientific Societies will be carefully reported; and Abstracts will be given of the Transactions of the Royal Academies of Paris, Brussels, Berlin, and Vienna.

Short Notices will be given of the Scientific Books which appear during the Week, and well-compiled Lists of the Scientific Works published at home and abroad will also be regularly supplied. The pages of SCIENTIFIC OPINION will always be open to the temperately-conducted Discussion of Questions relating to Science, and a certain space will be allotted to "Notes, Queries, and Memoranda" concerning scientific subjects. Secretaries of Local Scientific Societies and Field Clubs are requested to forward Reports of Meetings as early as possible. SCIENTIFIC OPINION may be obtained at all Railway Book-stalls, and of all Booksellers and News-vendors throughout the Kingdom.

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LONDON, SATURDAY, MARCH 17, 1866.

## LITERATURE

*A History of Persia from the Beginning of the Nineteenth Century to the Year 1858, with a Review of the Principal Events that led to the Establishment of the Kájár Dynasty.* By Robert Grant Watson. (Smith, Elder & Co.)

THE history of Persia compiled by Sir John Malcolm commences in the fabulous ages and comes down to 1798, when Fath Ali Shah ascended the throne. Mr. Watson has undertaken the task of carrying on the narrative to the 13th of April, 1857, when the treaty of Paris, negotiated by Farrukh Khan and Lord Cowley, was received and accepted by the present Shah's Government. Considering the short time that Mr. Watson appears to have had at his disposal for collecting materials for so difficult a work as a history of the Kájár dynasty, his performance must be regarded as very creditable to him. Viewed as an essay by an *attaché* to a mission on the history of the country in which he has been serving, his book ought to win him commendation in his department, for he has shown himself painstaking and judicious, and he has been careful to avoid any criticisms or remarks which could displease the Foreign Office.

But, to quote the words of Malcolm, "the fate of every work must be determined by its own merit," irrespective of the circumstances under which it was produced, and of the advantages and opportunities enjoyed by the author. To compose a good history rare qualifications are needed, and it would have been, perhaps, better had Mr. Watson's first literary attempt been a less ambitious one. Had he, for instance, contented himself with simply translating the excellent Persian chronicle of Riza Kuli Khan he would have rendered a real service to literature.

The first thing which calls for notice in reviewing this volume is a certain degree of unfairness to the Persian historian just mentioned. No one, we think, on reading Mr. Watson's Preface, would have an idea that there has been compiled, by direction of the present Shah, a complete history of the Kájár dynasty, which is in the hands of every man of position in Persia. Still less would it be imagined that Mr. Watson is more indebted to this Persian work than to any other, and it is not till page 352 that we find it incidentally mentioned that he really has been searching "in the pages of the Persian chronicle" for what "would either interest or instruct the European reader." It is true that in the Preface he refers with some disparaging remarks to "Persian sources," that at page 57 he alludes to "the Persian historian of the Kájárs," and that here and there *Rauzat-es-Sefa*, the name of the book, and Riza Kuli Khan, that of the author, appear as foot-notes; but surely it would have been more just to the Persian writer, and more candid, to have said at once in the Preface that an elaborate history of the Kájár dynasty had been compiled by Riza Kuli Khan, a man of great ability and intelligence, at the express command of Násirud dín Shah, and that he, Mr. Watson, was much indebted to it.

There is nothing new and not much that calls for remark in Mr. Watson's introductory chapter on the population of Persia, the character of the people, their religion, and the form of government. There was room here for a sketch of the manner in which the original population has been covered and submerged by successive waves of that great inundation of Turkish

tribes, the source of which forms such an interesting subject of inquiry to ethnologists. But Mr. Watson deals with the subject very superficially, and his sketch of the tribes which inhabit Persia is meagre, and conveys much less information than even that of Morier, published some forty years ago.

The next three chapters are taken up with a *résumé* of events between the Afghan invasion under Mahmúd, and the death of Aghá Mohammed Khan Kájár, a part of Persian history which will be found much better treated in the pages of Malcolm. Indeed, to those pages the reader is referred in the Preface; but it would have been interesting to compare the narrative of the English historian with that of the Persian, Riza Kuli Khan. Mr. Watson would have done well, after instituting the comparison, to have supplied such new matter as might thus have been obtainable. After all, Persian historians are likely to be best informed about their own country. The Shah possesses a magnificent library of Persian MSS., which have never been read by Europeans, but to which Riza Kuli Khan, no doubt, continually referred. "The English reader," says Mr. Watson, "may be disposed to look with mistrust on information coming from such (Persian) authorities;" but this mistrust may be carried a great deal too far. We confess to being rather wearied by the cry of "*Persia mendax*," which resounds throughout these pages, and somewhat alarmed by the extraordinary solemnity of tone which is here assumed when mention is made of truth. When we are told that truth "ought to be as jealously watched over by the historian as was the Ark of God by the Jewish priests of old," we fear the author has mounted on such high stilts that he will never be able to see down the well in which what he values so highly is said to lie; much less can we expect him to dig for a substratum of fact under rhetorical exaggerations, though it is there nevertheless, and it is his duty to find it.

At page 107, that is, when nearly a quarter of the volume is finished, we have done with Malcolm, and enter on new matter. Aghá Mohammed, about whom so many interesting anecdotes have been told, but not in these pages, is dead, and Fath Ali Shah, Sulaimán Jáh, "Solomon in everything, especially in the chapter of wives and concubines," has mounted the throne which Nádír brought from Delhi. As we are reading for instruction as well as amusement, we naturally ask when this auspicious event took place, and we read here that it was "on the 4th of the month Safar, 1212." This date is, of course, in the era of the Hijrah, and A.H. ought to have been added; but the English reader would much prefer a mode of dating to which he is accustomed, and which he can remember. It is a great defect in this book that the dates are most irregularly given, sometimes in the Christian era, sometimes in the Mohammedan, and very often not at all where they are much required.

It is of course impossible to follow Mr. Watson throughout his narrative, and make a complete list of his shortcomings. To do so would be to write a new history in place of that he has given us. Instead of that, we must select a short period, and test his way of dealing with it. Let us take, for instance, the campaigns of Abbás Mirza against the Turks, which ended in the battle of Toprák Kil'ah, and the contemporaneous campaign of Mohammed Ali Mirza against Dáúd Pasha of Baghdad. This was a very important war on many accounts. It was the most successful waged by the Persians from the death of Aghá Mohammed to this day, though a series of calamities, a desolating pes-

tilence, a terrible earthquake, and above all the unexpected death, in the flower of his age, of the bravest and ablest of all the Kájár princes, compelled the Shah's Government to forego the fruit of his victories. It was a war arising from a cause of dissension which still exists, and might at any moment lead to a fresh rupture; and, lastly, it was a war which enables us to judge what the actual weight of Persia would be if thrown into the scale against Turkey, as it very nearly was in the late war with Russia, and might be at any time that Russian influence predominates at Tehrán. Let us see how Mr. Watson deals with it:—

"In the year of the Hegira 1236, hostilities broke out at the extremity of Persia most distant from the scene of the military operations in which the Shah's army had last taken part. A dispute arose between the frontier Persian and Turkish authorities—between the Prince-Governor of Azerbaijan and the Seraskier of Erzeroum—on account of two wandering tribes claimed by the former as Persian subjects, and to which the latter afforded his protection. The Seraskier was recalled, but his successor showed himself to be even more unfriendly towards the Persians, imprisoning an agent sent by the governor of Tabreez to remonstrate on the subject of some grievances. After this insult the Shah's Government became convinced that friendly relations were no longer possible between the frontier authorities, and Abbass Meerza was accordingly instructed to invade the Turkish dominions. His troops crossed the border, and possessed themselves of the fortified places of Toprak-Killeh and Ak Serai. They were opposed by a force sent from Erzeroum; but this was insufficient to withstand them, and they overran the border districts, and took possession of Abshekr, Diadeen, Moollagird, Bitless, Moosh, Ikhlot, Adelacejawas, and Khandooch. On the other hand the Turkish Government prepared to counterbalance these advantages by invading, from Baghdad, the frontier government of Shehr-i-zoor. The force sent by the Pasha for this purpose was opposed by the prince-governor of Kermanshah, who defeated the Ottoman army, and followed up his victory by advancing to the outskirts of Baghdad. The Pasha possessed no further means of stopping his progress, and when he had almost arrived at the gates of the City of the Caliphs, he was implored to spare the place which now lay at his mercy. This appeal to the moderation of a Persian general would probably have been of little avail, had not the prince found himself to be stricken with a mortal disease which would have prevented him from exercising a control over his army. He accordingly spared Baghdad, and prepared to return by the shortest route to Kermanshah. He had crossed the vast plain which lies between the Tigris and the mountains of Kurdistan; but when he had reached the middle of the imposing pass by which the upper country of Persia in that direction is approached, his ailments increased to such a degree as to prevent his further progress. A messenger was despatched to Baghdad, to summon to his assistance an European physician; but he was already beyond the aid of medical science, and as he felt himself to be dying, he was careful to send to their native mountains the Looristan and Bakhtiari chiefs in his camp, knowing that they would in all probability raise disturbances after his decease. At a lonely spot in the pass of Kerrind, marked by the remnant of an ancient arch, died the eldest son of Fetteh Ali Shah, at the early age of thirty-seven, and his removal from the scene probably saved his country, at a later period, from a renewal of the horrors of civil war, to which, in the preceding century, she had for so long a time been given over. When the news of this occurrence reached Tehrán, it was, according to Persian custom, at first concealed from the king. Gradually his ministers and nobles assumed the garments of mourning, and it was not until after the lapse of a week that the news of his son's demise was revealed to the Shah from the lips of his youngest child. In the mean time, the war continued to rage upon the

frontier of Azerbaejan. The Porte appointed a new Seraskier to Erzeroum, and under him were three Pashas, each of whom took the field at the head of a separate force. Of these, one undertook the siege of Toprak-Killeh, while the other two marched towards the Persian frontier, with the intention of invading Azerbaejan. A Persian officer starting from Erivan encountered a Turkish force, which he defeated, taking its commander, and a thousand men prisoners. These were sent to the Crown-Prince of Persia at Khoi, and as he was anxious for a termination of the hostilities that were being carried on, he despatched them all free from ransom to the Pasha of Erzeroum, with an expression of his desire to see peace re-established. But the Seraskier, in Persian phrase, imagined that he could discern the image of victory in the mirror of his consciousness, and he turned a deaf ear to the suggestion of the Prince. During this time, Toprak-Killeh held out, and Abbass Meerza marched from Khoi with the hope of being able to relieve that fort. In passing through the Armenian district of Kara-Keesa, he was met by a procession of the priests of that persuasion, headed by their archbishop, who implored his Highness's protection, and consecrated his sword. Orders had been given to the commanders of the Persian detachments on the frontier to hasten to join the Prince's standard. No troops in the world, it may safely be asserted, are capable of so much continued endurance of fatigue as are the veteran soldiers of Persia. On this occasion several regiments marched towards their destination for many days together at the rate of thirty miles a day. Very few men, however, had joined the Persian commander ere he found himself within sight of Toprak-Killeh, and of the Turkish army. On the Pashas' becoming aware of his inferiority in point of numbers, they resolved at once to attack him, but he was able to stand his ground until seven thousand of his troops, of whose approach he was aware, had joined him. Still his forces were much inferior to those to whom he was opposed, but the system of divided command which had been adopted by the Osmanlis, now served to neutralize their superiority in numbers. The struggle which ensued was long and bloody; but we can scarcely give our credit to the Persian historian, who asserts that fifty thousand Turks were left dead upon the field of battle. The corps of one of the Pashas suffered severely, and its commander's flight decided the day in favour of the Persians. The siege of Toprak-Killeh was immediately raised, and the three Ottoman camps, with all that they contained, fell into the hands of the crown-prince. So little prepared were the Turks for the flight to which they had betaken themselves, that many jewelled coffee-cups were found in their tents, which had only been half-emptied. After this victory the crown prince once more offered terms of peace to the Seraskier of Erzeroum, but that Pasha nobly replied that, so long as the Persian general should maintain a threatening attitude upon Turkish soil, to talk of peace was impossible. Abbass Meerza accordingly withdrew his army to within the Persian frontier, and the Seraskier was empowered by the Porte to conclude a treaty with the plenipotentiaries nominated by the Shah."

Now we venture to say that, however good a reader's memory might be, he would never remember such a hazy and indistinct sketch as the above, and if he did he would derive little advantage from recollecting an account so imperfect, not to say incorrect, in many of its details. In the first place, why not recall to the reader's mind that the Prince Governor of Azurbaijan was the Crown Prince, Abbás Mirza, the Nabu's sultanah, and why not name the Saraskar? Suppose Napier, in his History of the Peninsular War, instead of naming the French and English generals, were to say, whether it was Soult or Massena or Marmont, the French general did so and so, whereupon the English general, &c.,—what inextricable confusion would arise! The two "wandering" tribes were the Haideranlu and the Sebiki, sometimes written Zebeki, and they were not

wandering at all, but had their summer-quarters in the Pashalik of Ván, at the north-eastern corner of the great lake, and their winter-quarters in the adjoining district of Chaldaran, belonging to Persia. Nevertheless, one half the tribe of Haideranlu, about 2,000 tents, were Persian subjects, and were forcibly sent back after the war, and acknowledged so to be. It is only fair to the Persian Government to say that their chief avowed to an English consul that they were better treated in Persia than in Turkey, and preferred the Persian Government, but that the supply of water was more abundant in Turkey, and that was what led them to change their allegiance.

Abbás Mirza sent Hasan Khan Kazvini to bring back the tribes by persuasion and mild measures, but this envoy was attacked by Salim Pasha, and obliged to retreat into Persia. Abbás Mirza then sent Ali Beg, the Mayor of Tabriz, who was, with a shameful disregard of international law, imprisoned by Khusrau Mohammed Pasha, who had been appointed Saraskar, or Commander-in-Chief of Erzeroum, in place of Háfiz Mohammed Pasha. Abbás Mirza being now convinced that redress could not be obtained by conciliatory measures, and being authorized by the Shah to use force, proceeded from Tabriz to Khoi, and after a fruitless conference with Ahmed Effendi, an envoy from the Saraskar, determined on war. The Turkish Pashaliks which border on Azurbaijan, the province of which Abbás Mirza was governor, are those of Bayazid and Ván. Abbás Mirza sent Hasan Kuli Khan to invade the first-named Pashalik in advance of himself, and this officer marched to Toprak Kili'ah, a strong village of 200 houses, half way between the Persian frontier and Erzeroum, where he had heard the Turkish forces were concentrating. On arriving near Toprak, Hasan Khan, leaving Subhán Kuli Khan and his main force to advance directly upon the place, himself, with a body of cavalry, made a detour, and came on the rear of the Turks while they were engaged with Subhán Kuli, who had already driven in the outposts. A fierce battle ensued, for the Saraskar himself was in the field; but in the end the Turks were defeated, and the Saraskar took refuge in Toprak, where the action was renewed and ended in the complete rout of the Turks, who left 4,000 men dead, and retreated to Erzeroum.

Meantime Abbás Mirza had invested Bayazid, the capital of the Pashalik, and situated at its north-eastern angle within sight of Mount Ararat. Bayazid is a place of importance. The palace is declared, by an observant traveller, to be the finest he had seen in Turkey. It is of whiteness, built on the summit of a peak which looks down on the town, and is impregnable except by artillery. There is also a Genoese castle here, in which M. Jaubert, the envoy of the Great Napoleon, was confined by the Turkish Pasha Mohammed, who hoped that his captive would die in the dungeon and leave him in possession of the valuable jewels he was taking to the Shah. The Saraskar sent out Bahlul Pasha from Erzeroum to defend Bayazid and Diyadin, a post some twenty miles to the west; but Bahlul was captured by Aslan Khan, a Persian officer, and Bayazid soon afterwards surrendered to Abbás Mirza, who found there sixteen guns and great store of arms.

After this success the Persian prince sent Mohammed Zamán Khan, Hasan Khan and Abdullah Khan Demavendi, with 2,000 infantry and 8,000 horse, to drive the Turks out of the southern districts of the Pashalik of Bayazid, while he himself marched against Malasgird, a fort within three marches of Lake Ván. A variety of operations followed, which ended in

the complete reduction of the two Pashaliks of Bayazid and Ván. Salim Pasha, the Wali of Armenia, having surrendered to Abbás Mirza, was reappointed by him, and his brother, Mohammed Beg, was intrusted with the command of 10,000 fresh horse, raised by the Persian prince, who, after a campaign of three months, returned to Tabriz, having captured 48 guns, 5,000 prisoners and 200,000 cattle and sheep. The forts of Bayazid, Abishgar, Dayadin and Malasgird to the north of Lake Ván, Aklot, Adiljavas (not Ikhot and Adelacejavas, as written by Mr. Watson) on the shore itself of the lake, Músh and Bidlis to the west, Archis and Khindis, and several others remained in possession of the Persians.

In the mean time, while Abbás Mirza was obtaining these successes over the Turkish pashas of Armenia, his elder brother, Mohammed Ali Mirza, the Prince Governor of Kermánsháh, was carrying all before him in the direction of Baghdad. The war in this direction arose, not as Mr. Watson seems to imply, from an attempt on the part of the Turks to repair their reverses in Armenia, but from a quarrel of long standing. There is no territory that the Persians covet more than Baghdad, for it contains the tombs of the Imáms, so revered by them. Nothing made Nádir more popular than his conquest of Baghdad, and had Mohammed Ali Mirza lived to renew that triumph of the Afshar hero, there cannot be a doubt that he would have gained the crown of Persia also. Mohammed Ali was a prince of extraordinary capacity and courage, and his brilliant career ought not to have been slurred over as it has been in the volume before us. He was, after the Amír i Nizám, the most remarkable man that has appeared in Persia during the nineteenth century; and had he not been cut off in the flower of his age, he might have made Persia once more a great power. He was, according to some, the third son, according to Riza Kuli Khan, the eldest son, of Fath Ali Shah, by a Georgian slave, and, owing to his mother's want of rank, Fath Ali resolved to make Abbás Mirza, his next son, his heir. Mohammed Ali was born in 1788, and at twelve years of age was appointed Governor of Fars, where he remained five years. In 1805, he was moved to the government of Kazvin; and in 1807, to that of Kermánsháh. The provinces of Khuzistán, Luristán and the Bakhti-yári country were here part of his viceroyalty, and the warlike tribes with which they were peopled were, at his coming, hardly in name even subject to the Shah. Before he died he had brought every chief into willing obedience to his government, had raised a body of troops that, disciplined and trained by excellent French officers, such as Court and Devaux, were a match for any soldiers in Asia, and had attached the whole population to his interests by a truly paternal government, and by charities which spread his fame throughout the neighbouring countries. A beautiful palace at Khurramábád and other buildings testified to his magnificence. His continued successes won for him the title of Daulat Shah, or King Fortunatus; and some of the districts he acquired still remain incorporated in the Shah's territories, such as that of Zoháb, which was won from the Turks.

At the time that Abbás Mirza was overrunning the Pashaliks of Ván and Bayazid Mohammed Ali Mirza was at the zenith of his power. The great tribes of the Bakhti-yári and Fáli, each numbering about 100,000 families, were willing to place their horsemen at his disposal. One of their great chiefs, Asad Khan, who, in 1813, had taken refuge in the impregnable fortress of Manganik, had yielded to the

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unbroken good fortune of Daulat Shah, and now Hasan Khan, the Fāli chief, was ready to lead the whole force of his tribe under the Prince's banner. It is interesting to note that this chief was seen many years afterwards by Sir H. Rawlinson retaining his vigour and the command of his tribe at the great age of ninety. Dáid Pasha, the Viceroy of Baghdad, began the war by inducing Mahmúd Pasha, Governor of Shahri Zúr, a district a little to the south of Sulaimáníyah, to change his allegiance from Persia to Turkey, whereupon a powerful Turkish force was sent under Mohammed Aghá, which united with the troops of Mahmúd and took up a strong position at Yasin Tapah. A battle ensued, in which Mohammed Ali was completely victorious; capturing all the guns and camp-equipage of the Turks, and receiving afterwards the submission of the Turkish generals. All the details of this battle and of the subsequent movements of Mohammed Ali, and also of the second campaign of Abbás Mirza, up to the great battle of Toprák Kiláh, which are too long for us to insert, have been entirely omitted by Mr. Watson. Nor does he furnish any particulars of the treaty which put an end to this war between Persia and Turkey, — enough this, of itself, to show that the work is very imperfect, and that the history of Persia in the nineteenth century is yet to be written in English.

We forbear from dwelling further on inaccuracies, but before concluding this notice we must mention that at page 286 we are told the Zill-i-Sultán and other princes were imprisoned at Ardabil, where they were doomed to pass their remaining days. Mr. Watson appears not to know that three of the princes, the Zill-i-Sultán, the Ruknád-daulah and Imám Verdi Mirza made their escape and were fortunate enough to reach Baghdad.

In the account of the massacre of M. Grübodoff and his officers, the indifference of the Emperor to the catastrophe is ascribed to his disliking Grübodoff, because he was an author. The Emperor, it is said, "looked upon the pursuit of literature as unworthy of a soldier." We are inclined to think it was the democratic tendencies of the envoy, not his literary propensities, that made him obnoxious to the Czar.

*Moxon's Miniature Poets.*—A Selection from the Works of Lord Byron. Edited and Prefaced by Algernon Charles Swinburne. (Moxon & Co.)

Mr. A. C. Swinburne has made a selection from the poetical writings of Lord Byron for "Moxon's Miniature Poets," to which he has prefixed a critical and, in parts, an eloquent appreciation of Byron's genius. The volume (a very pretty one to look at, a very pleasant one to read) seems to raise two questions. In the first place, is Byron a miniature poet? In the second place, has he so far fallen into the rear as to need a whip in his service?

Now, if Byron is a miniature poet, what are we to understand by the word "miniature," so applied? To miniate is to paint, and to paint in red; miniature is, therefore, properly a painting in red colour. Is Byron a picture framed in vermilion? In its secondary and usual sense, the word is understood to mean something small; a thing which is perfect in its way, but presented on a very much reduced scale. Is Byron a small poet, here presented on a very much reduced scale? The truth is, the word miniature is used by Mr. Moxon in an illegitimate sense; unless, indeed, it is meant to describe the red cloth in which the volume is brilliantly bound.

Of more moment still is the question whether

Byron needs a whip. Mr. Swinburne begins his Preface by asserting, after a delicate and thoughtful critic (not named), that Byron has been forgotten by the present generation of Englishmen; and some such thing it was probably thought wise to say, as an excuse for inserting extracts by the author of 'Don Juan' in a series which may have to range between Tennyson and Tupper. But is this literally true? Our own experience would not warrant us in saying so. It may be true that Mr. Tennyson is more largely read than Byron in the present day; but surely such a fact does not prove that we are casting 'Manfred' and 'Don Juan' aside. Every age must have its own poetry, and only the living men can make it for living men. But it does not follow from the fact of our liking best to hear our own life set to music, that we have grown indifferent to the permanent excellence, apart from the fleeting fashion, of that which made the music of another age. Is Byron less read than Scott, than Southey, than Wordsworth, the singers of his own generation? We do not find it so. Indeed, in the fair proportion of his royal power over thought and passion, we believe that Byron still holds his poetical throne. Our only poet he is not; our chief poet he is not; enough for him, and for us, if he continues to hold that rank to-day, which Tennyson, his true successor in the purple, must hold to-morrow. We are not now Byronic, and our children may not be Tennysonian; perhaps they will be Swinburnesque. The world changes its habits of thought like its habits of dress, and each generation as it grows into manhood will suit itself with emotions and costumes, with poetry and shirts.

We have said that parts of Mr. Swinburne's Preface are eloquent: and we may quote a paragraph in which the young poet pens a perfect "poem in prose" on the greatest of Byron's works, 'Don Juan':—

"There is in that great poem an especial and exquisite balance and sustenance of alternate tones which cannot be expressed or explained by the utmost ingenuity of selection. Haidée is supplanted by Dudu, the shipwreck by the siege, the Russian court by the English household; and this perpetual change, this tidal variety of experience and emotion, gives to the poem something of the breadth and freshness of the sea. Much of the poet's earlier work is or seems unconsciously dishonest; this, if not always or wholly unaffected, is as honest as the sunlight, as frank as the sea-wind. Here, and here alone, the student of his work may recognize and enjoy the ebb and flow of actual life. Here the pulse of vital blood may be felt in tangible flesh. Here for the first time the style of Byron is beyond all praise or blame: a style at once swift and supple, light and strong, various and radiant. Between 'Childe Harold' and 'Don Juan' the same difference exists which a swimmer feels between lake-water and sea-water; the one is fluent, yielding, invariable; the other has in it a life and pulse, a sting and a swell, which touch and excite the nerves like fire or like music. Across the stanzas of 'Don Juan' we swim forward as over 'the broad backs of the sea'; they break and glitter, hiss and laugh, murmur and move, like waves that sound or that subside. There is in them a delicious resistance, an elastic motion, which salt-water has and fresh-water has not. There is about them a wide wholesome air, full of vivid light and constant wind, which is only felt at sea. Life undulates and death palpitates in the splendid verse which resumes the evidence of a brave and clear-sighted man concerning life and death. Here, as at sea, there is enough and too much of fluctuation and intermission; the ripple flags and falls in loose and lazy lines; the foam flies wide of any mark, and the breakers collapse here and there in sudden ruin and violent failure. But the violence and weakness of the sea are preferable to the smooth sound and equable security of a lake: its buoyant and progressive

impulse sustains and propels those who would sink through weariness in the flat and placid shallows. There are others whom it sickens, and others whom it chills; these will do well to steer inshore. It is natural in writing of Byron to slide into remembrances of what is likeliest to his verse. His work and Shelley's, beyond that of all our other poets, recall or suggest the wide and high things of nature; the large likeness of the elements; the immeasurable liberty and the stormy strength of waters and winds. They are strongest when they touch upon these; and it is worth remark how few are the poets of whom this can be said. Here as elsewhere Shakespeare is supreme when it pleased him; but it pleased him rarely. No poetry of shipwreck and the sea has ever equalled the great scene of 'Pericles'; no such note of music was ever struck out of the clash and contention of tempestuous elements. In Milton the sublimity is chiefly of sound; the majesty of melodies unsurpassed from all time excludes and supplants all other motives of beauty. In the minds of mediæval poets there was no width or depth to receive and contain such emotion. In Spenser, despite his fertile and fluent ingenuity, his subtle and sleepy graces, the effeminacy of colour no less than the monotony of metre makes it hopeless to look for any trace of that passionate sense of power and delight in great outer things of which we speak here. Among later men, Coleridge and Keats used nature mainly as a stimulant or a sedative; Wordsworth as a vegetable fit to shred into his pot and pare down like the outer leaves of a lettuce for didactic and culinary purposes. All these doubtless in their own fashion loved her, for her beauties, for her uses, for her effects; hardly one for herself. Turn now to Byron or to Shelley. These two at least were not content to play with her skirts and paddle in her shallows. Their passion is perfect, a fierce and blind desire which exalts and impels their verse into the high places of emotion and expression. They feed upon nature with a holy hunger, follow her with a divine lust as of gods chasing the daughters of men. Wind and fire, the cadences of thunder and the clamours of the sea, gave to them no less of sensual pleasure than of spiritual sustenance. These things they desired as others desire music or wine or the beauty of women. This outward and indifferent nature of things, cruel in the eyes of all but her lovers, and even in theirs not loving, became as pliant to their grasp and embrace as any Clymene or Leucothea to Apollo's."

In the main parts of Mr. Swinburne's criticisms we concur; but in some particulars we strongly dissent. We admit that the best of Wordsworth is higher in nature, and even in expression, than the best of Byron; yet we contend that there is more in Byron that is very good than there is in Wordsworth. Byron's was a larger, though not a higher, nature than Wordsworth's; and the first poet's possession of humour gave him a wider command over human hearts than his frigid and lofty rival could ever hope to attain. The pretensions of Landor to a place above Byron, which Mr. Swinburne puts forward, we dismiss as untenable, and even as undebatable. In his own sphere, Landor was without a rival in his generation, perhaps in his country; but that was in dialogue, of which the vehicle was prose.

*Constitutional Law, viewed in relation to Common Law, and exemplified by Cases.* By Herbert Broom, LL.D. (Maxwell.)

THE title to this book would lead the reader to suppose that its author had added one more to the numerous treatises which affect to describe the Constitution of England. We confess to a feeling of relief when we found that he had not done so. There is so much of the spirit of De Lolme which seems to come over a writer who describes the English Constitution; he is almost sure to handle this subject with so large a share of that complimentary treatment which is observable in the works of those of our

portrait-painters who are in favour with the ladies, and which makes us sigh even for the scant courtesy of the photograph, that we are well satisfied not to have before us another formal description of that most indescribable of all things—the British Constitution.

The author has not attempted any such description; but has followed a course which has been adopted in books of established reputation in several branches of the Law. He has selected from the reports the more important or "leading" cases, by which the doctrines of our Constitutional Law have been established, or which, although they have not directly established anything, except the defect of the law or the subserviency of the Judges, have, by attracting the attention of Parliament to the point discussed, led to a settlement of the question in dispute. The author has added to each case a note, in which the significance of the case is explained. From this statement every lawyer will see that 'Leading Cases on Constitutional Law' would be a far better description of the book than the title which it bears.

This mode of treatment has been found very convenient by the student of our laws. A lawyer is so well acquainted with the names of certain cases as bearing on particular subjects that when he has to consult a treatise, he usually arrives at the subject of which he is in search, not by consulting the index, but by turning to the table of the cases which are cited in the book. So, in referring to the well-known collections of leading cases in Law or in Equity, he knows at once where to go for the information he needs. The convenience will be the same to the Constitutional lawyer. When he casts his eye over these pages, and sees his old acquaintances, the *post nati*, and the cases of Sommersett, Bushell, Ship-money, the seven Bishops, &c., he will not doubt for a moment where to turn for that which he requires.

The author has not, however, set forth these cases chronologically, but has grouped them together according to the subjects with which they deal, so that the book may be viewed as a kind of treatise on our Constitutional Law, so far as it is connected with the Common Law, and as it may be illustrated by cases decided in courts of law, or by the statute book.

The arrangement is very simple. The first part deals with the duties of the subject towards the sovereign, and with those of the sovereign towards the subject. The second with the relation of the subject to the executive, and the third part with the relation of the subject to Parliament.

The author has abridged considerably some of the cases here set forth, and he has also translated the quaint expressions of our older lawyers into modern English. The abridgment was not only necessary, from the enormous length to which the original Reports extend, but is, we think, beneficial; for little, if any, valuable matter is lost, and those who in this bustling age have time to read the old Reports, if such men there be, will have time to seek them out in the old books. As to the modernized phrases, we are not so well satisfied. There is a point and energy in the older diction that leaves a deep impress on the mind, and many a precious saying is remembered from its quaint expression, which, in smoother words, would be forgotten.

The author's qualifications for his task are well known to all lawyers, and to many of the general public, from his previous works on 'Legal Maxims,' and his 'Commentaries on the Common Law.' He has clearly spared no labour in the production of this work, and there can be no doubt that he has presented to

us a most important addition to the library of the constitutional lawyer and historian.

*The Odyssey of Homer.* Edited, with Marginal References, Various Readings, Notes, and Appendices, by Henry Hayman, B.D. Vol. I. Books I. to VI. (Nutt.)

It is but a few weeks since we noticed Mr. Paley's edition of the first twelve books of the Iliad—the first commentary on any part of Homer, as we reminded our readers, rising above the level of a school-book, which has been produced in England for a hundred and thirty years; and now we receive the first instalment of an edition of the Odyssey of at least equal pretension. Mr. Hayman, indeed, appears to aim higher than Mr. Paley. Not only has he an Introduction going over much the same ground as Mr. Paley's, though in a very different spirit, and occupying about the same space, but he gives an account of the ancient editors of and commentators on Homer, a list of the MSS. of the Odyssey and its Scholia, a copious array of marginal references, and a series of appendices dealing with grammatical, mythological, literary, and antiquarian questions. These matters, exclusive of the marginal references, take up about 200 pages, or about two-fifths of the volume. The commentary, too, is somewhat more copious than Mr. Paley's. Altogether, there is no reason for complaining that Mr. Hayman has shown an inadequate conception of the magnitude of his task, though we may have to note various shortcomings in the execution. He has studied the literature of his subject, including not only the principal editions, but a large number of subsidiary works, many of them tracts or monographs by foreign scholars on special points of Homeric criticism; and he has given the results in a form which, if not always so workmanlike as Mr. Paley's, is, nevertheless, compact and convenient.

The Introduction, as we have called it, or, as the author calls it, Part I. of the Preface, discusses the question of the composition of the Homeric poems, on which he is directly at issue with Mr. Paley. As before, we decline making ourselves parties in the dispute, and confine ourselves to simply noticing one or two points in the conduct of the argument. The most valuable part of Mr. Hayman's remarks seems to us to be that where he compares the dialectic forms in Homer with those in Hesiod and in the fragments of Archilochus, with a view to show, not only the antiquity of Homer's language, but the substantial integrity in which it appears to have been preserved, even though, as he concedes to Wolf, it was probably for a considerable time transmitted orally through generations of rhapsodists, and, when written down, written down, in the first instance, as a help to their memory rather than in deference to the wants of a reading public. We observe with pleasure, too, that he has some remarks on supposed interpolations nearly coinciding with the considerations which we suggested in our notice of Mr. Paley. "The structure of Homeric sentences," he says, "is such that the insertion or extension of a supernumerary clause *ad libitum* is a complement which they often gracefully bear, running as they do loosely and at large, like the heroic chariot-team with its *παρόροι ἵπποι*:" at the same time that his conclusion is, that "it seems, at the present day, hardly worth while to trouble oneself or the reader with conjectures on such questions." Generally, we may say that his Introduction gives tokens of a wider range of reading and more diversified interests than Mr. Paley's. He quotes Addison, talks of King

Alfred and Layamon, and endeavours to picture to himself the conditions under which a poet was likely to have composed his work when writing was unknown and memory everything. There can be no doubt, indeed, that comparative literary criticism, if judiciously conducted, is likely to be of great use in determining the probable composition of the Homeric poems, as we are likely to learn more from studying what actually took place under other more or less parallel circumstances than from conjectures of our own as to what may have happened. But then we must know enough of the circumstances in each case to be assured that they were substantially parallel. Mr. Hayman argues for the common authorship of the Iliad and Odyssey on the ground that our own language during the age of Elizabeth probably underwent a greater change than the closest sifting could discover in the Odyssey as compared with the Iliad. Surely, however, it is rather idle to compare a period which we know to have been one of extraordinary mental activity,—abounding, to an almost unprecedented degree, in great writers, whose productive powers were stimulated not only by the invention of writing but by that of printing,—with a period in which Homer is the one central figure, and of which nothing else is known. The fact is, that the case of Homer is one which can hardly be met by any direct comparison. Those ages which in other respects seem to answer to that of Homer produced nothing at all answering to the Homeric poems in completeness and maturity; those ages which produced anything like the Homeric poems were far more advanced in other respects than the age of Homer is likely to have been. That constitutes the difficulty of the question; and it has to be met, as we have said, not directly but indirectly, by a careful selection of particulars on which to found comparisons, and by an attempt to combine what are admitted to be broken lights in a single view. Mr. Hayman's style is perhaps hardly so well adapted as Mr. Paley's to convey his meaning to general readers. It has more fertility of metaphor and literary allusion, but it is not so precise and definite. Thus, he says that "the heart of the nation would fix itself with filial reverence upon his (Homer's) words, which fired them with a momentary impulse of patriotism beyond municipal barriers, and reminded various tribes of their original unity, as each retraced its dialectic rill in the parent lake of epos." In another passage, speaking of possible interpolations by the discepuists, he remarks, that "probably an editor would have been incompetent, according to the standard of those days, who could not furnish *hæc ipsa ad munera gluten* in sufficient quantities,"—an ingenious allusion, but not likely to be intelligible to those who have not been occupied in teaching or learning the Fourth Georgic of Virgil.

In the second and third parts of his Preface, the account of the early commentators on Homer and the list of the MSS. of the Odyssey, it strikes us that Mr. Hayman has been rather too ambitious. Had he written entirely for scholars, it would of course have been right to accumulate whatever is known of the ancient grammarians who commented on Homer, with a view to the use which he would have made of their remarks in determining or interpreting the text; as it is, we think he might have gone less into detail. A literary essay on Zenodotus, Aristarchus, Didymus, Eustathius, and perhaps one or two others, would have been very acceptable on its own account, and not out of place in an edition for general students; but a complete *catalogue raisonné* of ancient critics prepares us to expect more than we actually find. It has



further the disadvantage of being necessarily to some extent at secondhand, as the research which would be required for thorough independent study is more than can be reasonably demanded of any but a professed writer for the learned. Thus, there was no occasion to mention Tzetzes, whose bearing on any question connected with the *Odyssey* is probably infinitesimal; but having mentioned him, Mr. Hayman ought not to have trusted to Fabricius for his account of him. Had he read the whole of the article in Dr. Smith's 'Dictionary of Biography,' to which he refers in a note, he would have seen that Tzetzes' tripartite poem on the Trojan war was published in a tolerably complete state as long ago as 1793. It is, in fact, included in a volume of Tauchnitz's series along with Quintus Smyrnaeus, Tryphiodorus, and Coluthus. In the same way, the list of MSS. of the *Odyssey* and its Scholia, though acceptable in itself, seems to us out of place in the present publication. When we saw an elaborate catalogue extending over ten pages, adorned by two fac-similes, and prefaced by an acknowledgment to a number of the principal European librarians from whom information had been obtained, we expected to find that these copies, or some of them at any rate, had been used in the formation of the text, or would be found quoted in their proper places in the list of various readings which stands in each page between the text and the commentary. As it is, Mr. Hayman tells us in the fourth part of his Preface that the text rests on no collation of MSS., and that had he had leisure to collate any, he doubts whether his edition would have been perceptibly improved, as it is better to recognize the principle of a division of labour and to use the collations of others; while his various readings are collected from the scholia and from the works of other editors, and, except in the case of the scholia, appear to contain no reference to the particular MSS. which are so carefully specified in the catalogue. We agree with Mr. Hayman in thinking that a new recension is a speciality with which he was not called upon to meddle; but we submit that in that case he need not have imposed upon himself the labour of framing his list. It would have been, doubtless, right to give some account of the MS. authority for the text of Homer as compared with that for other writers; but such an account might have been despatched with comparative brevity, at the same time that it would have been more really informing to the reader whom Mr. Hayman has in view. On the other hand, as the *apparatus criticus* was to be formed partly from the recensions of other editors, some account of those editors, beyond a bare enumeration of names, might not have been amiss. What we should have liked to see throughout is a better proportionment of means to ends,—information given not for its own sake, but with a view to the object of the work and the wants of those whom it more particularly addresses. The labour bestowed has not been incommensurate with the work; but we could wish it had been better economized.

The appendices are distributed under various general heads; some are grammatical, some mythological, some geographical, some antiquarian, some treat of various Homeric characters, and one discusses the Homeric synonyms for the sea. Of the grammatical disquisitions, perhaps the most interesting is that which treats of Homer's use of moods, a subject which, as we intimated in our notice of Mr. Paley, seems to us specially appropriate to a commentary on Homer. If we must criticize Mr. Hayman's treatment of it, we incline to question whether the point of view which he has chosen is altogether the right one. He writes too much

with ordinary Attic usage before his mind, as if the forms of the Greek verb and their combinations in syntax existed as much in Homer's times as in that of the tragedians, and the question was whether Homer was strict or lax in observing them. To us, we confess, it appears that the more satisfactory method would be to take Homer as the starting-point, to note the facts of grammar to be obtained from him, and to criticize him as far as possible by the standard of his own usage. The relation of the future indicative to the subjunctive in Homer is a case in point. Mr. Hayman thinks that a clear distinction exists between them, at the same time that he admits that in many passages they shade off imperceptibly into each other, especially in the epic use of the aorist subjunctive with the shortened vowel. Now, in this supposed epic use the form is identical with that of the future indicative; and the question accordingly arises, why should they be regarded as distinct? To talk of the "epic use" implies that we know what was the use in prose or in other styles of composition in Homer's time, whereas, of course, we know nothing about the matter. Madvig, in the "Supplementary Observations" to his Latin Grammar, lays down that there are no more cases in a language than there are distinct forms of cases; and surely this rule of parsimony is equally applicable to moods and tenses. That the Greek language afterwards developed a distinction between the future and the subjunctive is, of course, true; but that is no warrant for our assuming that it was recognized by Homer. Even comparative philology in such cases helps us but little. The Greek verb may have come from the Sanscrit, or some yet earlier form; but we do not know in what state it was when it separated from its parent stem, and was delivered over to influences acting upon itself alone. The earlier language may have acquired thorough syntactical articulation, while the later was in a state of gristle. Nor do we know anything of the development of the Greek verb during the time when it was isolated from foreign influences, anterior to Homer. It is from Homer himself that we must begin, discarding all extraneous notions, or at best using them with the utmost caution for purposes of illustration. Thus, we think Mr. Hayman would have done better if he had simply registered Homeric usages without attempting to explain them, as his explanations seem to us coloured by preconceived views, and in consequence not unfrequently artificial and overstrained. The safest guide is the apparent sense of a passage; if that does not easily lend itself to our notions about grammatical shades of meaning, we should regard such notions, in the case of a poet like Homer, with distrust. How far the forms of words in Homer are ever affected by metrical exigencies is, of course, a question which may fairly be raised; but it is a very difficult one, and requires comprehensive treatment. It involves, in fact, the question of the pronunciation and orthography of the language—if orthography it had—at the time when Homer lived.

Mr. Hayman's remarks on the Homeric characters are, perhaps, a little long drawn; but they will be found interesting by those who wish to understand the *Iliad* and *Odyssey* as literary works. Much the most original is the essay on Pallas Athene, whom he calls "a character in the plot of either poem, inseparable from its texture, and in its relation to the dramatic element similar to that of Mephistopheles in 'Faust,' Part I." "Her character is without tenderness or tie of any sort; it never owns obligation, it never feels pain or privation, it is pitiless, with no gross appetite—even that of sacrifice, conventionally necessary to a god,

is minimized in it—its activity is busy and restless, its partisanship unscrupulous, its policy astute and dissimulation profound. It is keenly satirical, crafty, bantering, whispering base motives of the good, not 'afraid to speak evil of dignities,' beating down the strong, mocking the weak, and exulting in her own easy superiority over them, heartless as regards true and tender affection, yet staunch to a comrade, touched by a sense of liking for its like, of admiration for its own faculties reflected, of truth to its party, ready to prompt and back its friend through every hazard—the divinity of human society, in short, a closer impersonation of 'the world' than any Christian (not to mention heathen) poet has ever produced." In his remarks on the character of Helen he tempers judiciously the extreme leniency of Mr. Gladstone, who, as he says aptly, seems to make her a penitent with nothing to repent of. We think, however, that there is needless refinement in his criticism of the passage in the Fourth Book of the *Odyssey*, where Menelaus reminds her how she came to the wooden horse and counterfeited the voices of the wives of the different heroes within. Surely the only sense which those words will fairly bear is that she did so with the purpose of betraying the Greeks. Menelaus says that she was led by some god who wished good to the Trojans, intimating that he condones this, like every other part of her conduct in the past, as belonging to a state of things which the gods brought about, and which has long since been terminated. If we ask, as Mr. Hayman does, why she did not betray them outright, supposing that v. 256 is rightly interpreted to mean that she had heard of their plans from Ulysses, the answer is that we do not know. It may have been waywardness; it may have been a compromise between contending impulses. The essay on the character of *Ægisthus* should have been transposed to another appendix, as it is really a criticism, not on his character, which Homer scarcely touches, but on the Homeric story of his treachery as compared with that gathered from the dramatists.

The merits of Mr. Hayman's commentary can only be estimated after a more thorough examination than we have been able to give to it; but so far as we have read, it appears to us careful, copious and informing.

#### NEW NOVELS.

*Land at Last: a Novel in Three Books.* By Edmund Yates. 3 vols. (Chapman & Hall.)

In these exciting volumes Mr. Yates gives us new characters, new positions, and a new plot; but the materials and texture of the work recall the author's previous tales. A love-story, enlivened with smart sketches of Bohemian character and life, 'Land at Last' introduces a few people whom we should like to know at their own firesides, and as many persons whom we should not like to meet anywhere out of print. The Bohemia thus brought under notice is the Bohemia of painters and picture-dealers; and in describing the tone and ways of pipe-smoking artists, the writer exhibits the same lightness of humour that made the popularity of his sketches of literary and dramatic Bohemia. That his caricatures will give no offence to those who have formed a high ideal of artists and their labours is more than we can venture to say; but they may be commended as lively and not untruthful representations of exceptional society. To those who are no strangers in artistic circles these portions of 'Land at Last' will not be less agreeable reading because they describe familiar haunts,

and call up the faces and voices of old friends. In the quarters of the Titian Sketching Club many a reader will recognize the studios of Langham Place; and amongst the noisy, jovial, thirsty guests of the Titians there are two or three good fellows, upon whom any country cousin may stumble in Trafalgar Square on the first public day of the Academy's next exhibition. Of course, Mr. Yates has merely painted life as he found it, without any wish to draw attention to living men; but his portraits are so strictly truthful and realistic that every reader acquainted with the studios will see, or think that he sees, the originals of Charley Potts and Geoffrey Ludlow, of William Bowker, and "Caniche, the great picture-dealer,—an undersized lively Gascon, black-bearded from his chin, round which it was closely cut, to his beady black eyes, faultlessly dressed, sparkling in speech, affable in manner, at home with all." Another noteworthy picture-dealer is Caniche's rival in trade, Mr. Stompff, the noisy, overbearing, ostentatious knave who gives dinners and bribes to venal critics.

In respect of distinctiveness, the characters of 'Land at Last' are greatly superior to the men and women of 'Running the Gauntlet' and 'Broken to Harness.' With the exception of Lionel Brakespere, a villain of a conventional type, the men of the book are ably drawn, and skilfully contrasted. Good sense and right feeling are displayed in the author's treatment of Charley Potts, the fast young man and comic genius of the Titian Club, who discovers that "after all the *vie de Bohème* is perhaps a mistake, and not equal, in the average amount of happiness derived from it, to the *vie de Camden Town*." Capably handled is the character of Lord Caterham, whose crippled frame is wheeled about London in an invalid's chair, and whose combination of mental force and bodily inability reminds us of a departed novelist whose career was lately sketched by Mr. Yates's pen. William Bowker, a George Warrington of the studios, is a copy; but the strength of the copyist gives the character a place high above ordinary reproductions. Hitherto Mr. Yates has shown more ability as a painter of women than of men; and on the present occasion, notwithstanding a decided increase in power, his feminine delineations remind us by their good no less than their bad points of his previous productions. Again he shows that he can appreciate and portray the goodness of good women; and again in the conduct of his bad women he exposes himself to charges of inconsistency and weakness. For instance, Matilda Ludlow, the hero's sister, is an excellent type of the womanly cheeriness and worth that contribute largely to the happiness of ordinary domestic life; and Annie Maurice is a fine ideal of an English lady. In these characters Mr. Yates's success is all the more complete because he has abstained from subjecting them to temptations from which no woman can escape without loss of self-respect and dignity. Important qualifications, however, must be mingled with the praise awarded to Mr. Yates's delineations of feminine wickedness. Lady Beaufort's unsympathetic coldness to and thinly-veiled aversion for her crippled son, whose bodily deformity is the sole cause of her dislike, contradict human nature; and the contradiction is rendered only more emphatic by the care taken to show the intensity of her love for her younger and handsome offspring, Lionel. The heroine, again, is a paradox and a perplexity. The penniless child of an unfortunate marriage, Margaret Dacre, after receiving the nurture and education of a lady under her mother's care at Tenby, is discovered by the Hon. Lionel Brakespere, who

becomes her husband after vainly endeavouring to seduce her. The marriage is one of those secret marriages which never occur except in novels, and Margaret is ignorant of the real name and rank of her husband, who woos and marries her under the name of Leonard Brookfield; but the union is in every respect legal and valid. Soon after its completion, however, Lionel Brakespere commits forgery, is disgraced, and flies the country. Under these circumstances he deserts his young wife, who, after sinking into extreme destitution, is picked up in the London streets, just as she is on the point of dying from inanition. Thus rescued from the jaws of death by Geoffrey Ludlow, she in due course tells him that she is not a married woman, but surrendered her virtue to a seducer, who has cruelly deserted her. For this false statement no motive is assigned; and certainly the reader cannot, without the author's help, account for the conduct of a woman who thus voluntarily takes discredit to herself for crime which she has not perpetrated. In uttering the falsehood she does not seem to have been actuated by a wish to represent herself as free to marry another man; and had this been her object she could have achieved it quite as well and yet preserved her good name by declaring that her husband was dead. Her own infamy being established, Margaret fascinates Geoffrey Ludlow, and, committing bigamy, becomes his wife and the mother of his son. Having thus sinned for the sake of a respectable position, an ordinary woman would have clung to the father of her child; but again violating first laws of nature, Margaret no sooner hears that Leonard Brookfield, *alias* Lionel Brakespere, has returned to England than she flies to his arms. In Long's hotel, where Margaret breaks in upon her husband, those arms are found by no means ready to embrace her. Of course, she is in no haste to avow her intercourse with Geoffrey Ludlow; but her husband, coarsely intimating that the richness of her attire justifies his suspicions of her conjugal fidelity, bids her begone. With startling frankness he also tells her that her reappearance is embarrassing, as he intends to restore his fortunes by marrying an heiress. Thus repulsed, and a second time cast upon the world by the man whom she loves, this wife who has committed bigamy, quitting the presence of this husband who means to commit bigamy, seeks concealment in an obscure lodging. The reader's interest must not be diminished by a minute account of her subsequent career; but we may be permitted to express our inability to understand the nature of a woman, who, notwithstanding this reiteration of brutality, continues to love her husband passionately. The ordinary novel-reader, however, will not trouble himself to find reasons for Margaret's strange doings. Carried away by a vigorous style and a succession of dramatic scenes, he will gallop through the book at racing speed, and close it in good humour with the writer.

*Sans Merci; or, Kestrels and Falcons.* By the Author of 'Guy Livingstone.' 3 vols. (Tinsley Brothers.)

RESEMBLING earlier novels by the same author, 'Sans Merci' is a stronger, healthier, and in every respect more satisfactory work than either 'Guy Livingstone' or 'Sword and Gown.' Dealing with English society of the present day, and more especially the rural life of "county society," it introduces several groups of well-contrasted characters, and, by a series of very exciting scenes, carries the reader onwards, eager for the end, and at times impatient of the delays which defer the accomplishment of his desire. But though we cor-

dially recognize the strength and cleverness of the volumes, and can report that whilst the author has gained in power he has lost much of that boisterous insolence which occasionally offended his readers in past times, it cannot be denied that the work labours under two or three important artistic defects. At the present time, when the sensational writers have taught the public to demand lively interest in the opening chapters of a romance, the novelist must at least be charged with imprudence who postpones the action of his story till the beginning of the second volume. Of course the device of the sensational school is by no means worthy of imitation. On the contrary, it is an artistic trick that savours of fraud, and richly merits the ridicule which criticism has poured upon it; but in avoiding the most conspicuous fault of the emotional innovators, no writer can be deemed altogether excusable who falls into an opposite error by cumbering his earlier chapters with writing which contributes in no way to an harmonious introduction of the persons in whom the reader is required to take interest. Of this error, however, the author of 'Guy Livingstone' is on the present occasion found guilty. The opening chapters of 'Sans Merci' possess literary merit of no common order. Reproduced as brief papers, the description of Torcaster and the portraits of the Marlshire worthies attending market in that venerable cathedral town would be very agreeable reading in a sporting magazine; but, placed at the commencement of the work, where the reader wishes to be brought without loss of time face to face with the chief characters and leading incidents of the tale, they certainly do not further the writer's purpose. Some of the descriptive passages in no way contribute to the story; for instance, Torcaster is neither a chief scene of the drama, nor even the home of the principal actors. In like manner, Harold Ethelstone, Arthur Chalkley, the Rev. Randal Sherrington, Frank Braybroke, and Tony Cannell,—distinct and excellently-drawn types of English character,—would have been better omitted from the introductory part, since they are not required to sustain the action of the romance.

Having at length put his puppets in motion, the author, instead of concentrating his powers on the development of a single story, divides his own energies and the reader's interest between two dramas, each of which is totally distinct from the other. This is a great mistake. There are not many novelists living at the present time who are capable of sustaining an even interest in a complicated romance, comprising two or more concurrent plots; and the most able of the few writers capable of such a feat would experience signal failure, if in working out a double story he made the interest and progress of each plot altogether independent of the aim and action of the other. In 'Sans Merci' however, this mistake is made. Each of the two concurrent tales is greatly superior to the average of romantic fictions, and might have been easily worked out into a complete and powerful novel; but, unfortunately, the author alternately sacrifices the one to the other, and in his vain endeavours to manage both does full justice to neither. Moreover, each of the two rival stories contains so many characters and stirring incidents, and so much able artistic treatment, that the reader has no common reasons for regretting the defect of the author's plan. In the first story, which tells how Brian Maske-lyne, the well-descended heir of a wealthy county family, is inveigled into marriage with Bessie Standen, the sharper's daughter, the novelist exhibits very unusual skill. The boy's

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passionate folly and the cunning selfishness of the girl who, while she clutches her prize, cherishes a gross affection for a card-swindler, are capably described. Forcibly set forth, also, is the penalty which the fine-hearted, lovable young fool pays for his folly in the death of his mother, and his own eventual humiliation; and in giving the final touches to this humiliation, the author shows an artist's self-command in making Bessie Standen, coarse woman and faithless wife though she be, exhibit contrition for her wickedness, and admiration for the boy whom she has so deeply wronged. "Remember," says the sinful girl, looking at her husband, as she quits the mansion from which he has just expelled her, "I have never asked you to forgive; but if I ever say a prayer again, I will pray that you may one day forget that you ever knew me, or mine."

In his management of the other and more complicated story, the author works with still better effect. Tom Seyton, the shrewd, unambitious country squire, clear in head and sound at heart, is a common-place character, drawn with uncommon skill; and playing a part in each of the two stories, he acts in the different sets, and under diverse circumstances, with thorough consistency. Tom Seyton's brother-in-law, Vincent Flemmyng, the frivolous, selfish, clean-spirited exquisite, who gambles without skill, and makes love without success, is a more original creation; and his contemptible qualities are held up to scorn with a fierce fervour of disdain, in which the reader cordially participates.

With the exception of the circumstances of his suicide, which are improbable and melodramatic, and therefore unsatisfactory, we can suggest no improvement in the author's mode of dealing with this faint-hearted villain, who plots the dishonour of his friends, and would fain seduce English gentlewomen, whom he has not the pluck to follow across country in the wake of a pack of hounds. The men who surround these two most conspicuous personages of the second story are ably drawn and strongly contrasted. Nor are the women of the book less deserving of commendation. Kate Seyton, Mrs. Flemmyng, Mrs. Maskelyne, Bessie Standen, Mrs. Charteris, and Flora Dorillon, are six genuine flesh-and-blood women, such as one may readily encounter in the world, though one seldom meets such a group of characters in the same novel; and the writer deserves much credit for the distinctiveness which he has given to each of them. Whatever fault may be found with 'Sans Merci,' no one can accuse the author of giving short measure. The book overflows with characters and incidents; and its redundancy of strength distinguishes it from the common run of novels.

*The King and People of Fiji: containing a Life of Thakombau; with Notices of the Fijians, their Manners, Customs and Superstitions, previous to the Great Religious Reformation in 1854. By the Rev. Joseph Waterhouse. (Wesleyan Conference Office.)*

Fiji, or rather Viti, is the finest and most fertile group of islands in tropical Polynesia, which was formally ceded to us a few years ago, through Mr. W. T. Pritchard's efforts, and, if a newspaper paragraph may be trusted, is now about to become a Prussian convict station. The group was discovered two hundred years ago, by the Dutch, but not visited until the beginning of this century by European vessels, which went there for the purpose of collecting sandal-wood and *bêche de mer* for the Chinese markets. The group was then found to be divided into a number of petty kingdoms, which carried on perpetual warfare

with each other, and had raised cannibalism to the dignity of an institution. Some of the crew of these European vessels remained behind, and from them the natives learned many things which were useful to them. One of the principal occupations of these white friends was to tell stories, for which they were paid very liberally in kind, as indeed to this day a good story-teller can never want in Fiji. Through this channel many of our ideas must have been spread through the length and breadth of the land, and become fused into the mythology and legends of the country; and in dealing with the subject we should not forget this channel of communication. Perhaps there may have been even a much earlier intercourse than that of which we have positive knowledge. The Spaniards probably knew the Fijis, as they knew the Hawaiian or Sandwich Islands, and to them the natives are doubtless indebted for the acquisition of the pig, which they call "vuaka," and which in some islands becomes "puaka," closely resembling in sound the Spanish "puerco." Again, the Fijian name for ducks is "ga," but for domestic ducks, "pata," the Spanish for goose, and supposed to have been retained for the ducks after the geese which came with them were killed by the effects of the climate.

But these foreigners did not absolutely confine themselves to story-telling. Several rose to considerable eminence and were proclaimed chiefs. One of them, Charley Savage, by some regarded as an honest British tar, by others as a Swedish scoundrel of the blackest dye, made the principal state in Fiji (Bau) acquainted with the use of fire-arms, and thus not only consolidated the power and influence of that rising kingdom, but made wars much less sanguinary than before, and the chiefs more cautious in engaging in them; moreover, he and men of his stamp laid the true foundation of a regular commerce, by obliging the natives to fish for sea-slugs, preserve tortoise-shells, collect pearls, and prepare cocoa-nut oil, if they wanted to become the owners of guns, powder and balls manufactured by foreigners. As the sandal-wood forests, which, even at the earliest times, were confined merely to part of Vanua Levu, began to disappear, the natives were compelled to foster this nascent intercourse still more, by developing their natural resources and cultivating the soil for the supply of foreign ships; and such dimensions has this trade already assumed, that now vessels are despatched not only from our Australian colonies, but also direct from Europe, which, taking out prints, cutlery, ammunition, and cheap guns, bring back in return cocoa-nut oil, tortoise-shell, pearls, cotton, pigs, yams, oranges and cabinet woods.

The missionaries did not establish a permanent station in Fiji until the traders had in some measure paved the way for them, and even now their influence does not extend beyond the smaller islands and the seaboard of the larger. The conversion to Christianity of all the natives may, however, be looked forward to at no distant time, since the leading kingdom of the group, Bau—which, directly or indirectly, controls and exacts tribute from all the states—twelve years ago adopted the new religion. This event might have been brought about much earlier, if the missionaries had adopted a different policy. Instead of going direct to head-quarters and trying to establish a firm footing there, they took up their residence at the eastern part of Fiji, where there was a numerous Tonguese population, to whom they were strongly recommended by the Christian King of Tonga. As Bau regarded all the other states of the group as being under its suzerainty,

this act gave great offence at head-quarters, and the missionaries had thus up-hill work. In fact, they wanted at that time a man sufficiently bold to proceed to Bau, and put full trust in the hospitality of that kingdom. But such a man was not forthcoming, and Seru, or, as he is now styled, King Thakombau, never forgave, what a Fijian never does forgive, the cowardice of the person who spoke to him on the subject of establishing a Christian mission at the capital. It should be pointed out that no missionary has ever been killed by the natives. The author of this volume had what is represented in missionary publications as a narrow escape from the club, but the natives looked upon the whole as a good practical joke, and an easy way of ridding themselves of a person who was going to take up his residence amongst them, after behaving, as they considered, unhandsonly to them. However, the missionaries perceived their mistake, and ultimately had to trust where they at first distrusted. In the volume before us, Mr. Waterhouse gives the history of the ultimate conversion of Bau, or rather let us say the adoption of the Christian religion, because it was done more from reasons of state than any other motive; and as he was an eye-witness of many scenes, his account, though merely an amplification of his 'Vah-ta-ah,' is worth studying by those who may wish to write the history of the group. One thing must strike every one as an apparent contradiction in the character of Mr. Waterhouse's hero. He makes him out to be a man of great cunning, shrewdness and blood-thirstiness, who thinks nothing of sacrificing any number of human lives; and yet Mr. Waterhouse does not hesitate, whilst the King is alive and in full possession of his power, to offer him the most pointed provocation, by holding up his deeds of wickedness to horrified Europe. With us, a person who wrote such an account, even against a private person, would be indicted for libel; and the King must really be made of very different stuff from ourselves, if he can quietly pocket this, and at the same time allow the writer to live in the midst of his capital undisturbed. When will missionaries learn to exercise discretion!

Besides historical reminiscences, Mr. Waterhouse gives descriptions of the manners and customs of the natives. It is to be regretted that he often speaks in the present tense about these, because it must mislead the general reader; some of the most singular practices to which he alludes being now entirely abolished, thanks to the unceasing efforts of missionaries, foreign consuls, naval captains and traders; and we doubt whether the author himself has seen what is now in many cases merely historical. Like most of his brethren who have written on the subject, he dwells too much on the dark side of the Fijian character, and carefully omits such explanations as may tend to render many traits less repulsive, or at all events intelligible. The validity of his account is further impaired by his not writing naturally, but trying to produce effect by certain well-known literary tricks. The book opens like a novel by James, or like some of that writer's consular despatches, said to have been a never-failing source of amusement to our Foreign Office, and affording many a good laugh to Lord Palmerston. We are sure that Mr. Waterhouse would not have hesitated to introduce "the two solitary horsemen" themselves, if he had only been able to find two horses; but we believe there never was more than one horse in Fiji, and when the natives first saw it, they thought it was some huge monster, half man, half beast, as the Mexicans did when Cortez's cavalry

first entered Montezuma's territory. But he has done his best to imitate his pet novelist.

Though there is little that is new in the book to one familiar with what has been written on Fiji, there is yet much that will help to correct and amend the accounts previously published, and exhibit things in a light in which other writers have failed to present them.

*Raphael Santi, his Life and Works.* By A. Baron von Wolzogen. Translated by F. E. Bunnell. (Murray.)

ABOUT a year since we reviewed Grimm's 'Life of Michael Angelo,' as translated by Miss Bunnell. In the present volume the translator says that she was desirous of finding some memoir of Raphael "which might complete the picture we already possess of a period so rich in the history of Art." It required more than a memoir of Raphael to complete the picture presented by Grimm's 'Life of Michael Angelo'; that could not be done without a full-length portrait of Leonardo da Vinci; for this we must wait at present, and look for that which is soon to arrive by the hands of Mr. B. B. Woodward, whose labours in the Royal Collection will undoubtedly extend our knowledge of the richest, if not the most potent genius that has ever been given to Art. Miss Bunnell's aim appears to be attained if she desired to furnish those who purchased the 'Life of Michael Angelo' with a pendant to that excellent piece of furniture, and to complete the order of the bookcases with something which gives a popular and somewhat dreary memoir of Raphael. Whatever were the defects of her former subject, this one is superior to it in being less lengthy, less rhapsodical, and, although it is for the most part a compilation from the works of Grimm, Goethe, and some half dozen more, will be welcome to those who have forgotten Quatremère De Quincy, find Passavant too scientific or diffusive, and are too impatient to wait for the third volume of Messrs. Crowe and Cavalcaselle's 'History of Painting in Italy.' As a memoir and popular account, this book may suffice; but it is no more like a biography than a sampler is like a picture. It has a very imperfect index, and not even the pretence of a list of pictures by the artist.

Baron von Wolzogen amplifies the Introduction to the Life of Raphael by Vasari, and, as had been done before by Otto Jahn, compares the perfection of the Italian painter with that of Mozart in music; he borrows freely from the more recondite German criticisms on æsthetics; and, with needless repetition, extols the power of Raphael with the ideal. Nevertheless, the criticisms are drawn, and the parallel is maintained, with precision and elegance, and is just, as far as it goes. Scanty measure of honour is given to Giovanni Santi; the discussion is unreasonably brief on the advantages Raphael derived from his father, as well as those he owed to that tenderness and grace which are the inheritance of the Umbrian school. He was heir to several generations of passionate thinkers, and enjoyed the fruit of the labours of many earnest men. Raphael was really born in the purple, possessed the facilities and happiness and was obnoxious to the perils of that situation. How this magnificent fortune fared in his hands has not been declared by his contemporaries, nor accepted by those who followed him with anything like that unanimity which our author seems to assert. It is noteworthy that the third place in Art was by almost all his contemporaries given to the Urbinate; the second, when not the first, to Da Vinci, respecting whose merits we

know comparatively little, and hear but the echoes of applause, whereas those who preferred him could decide whether the youth of Urbino, the master at Milan, or the painter of the roof of the Sistine Chapel, was the greatest artist. With regard to our times, it must not be forgotten that many able artists and critics aver that the influence of Michael Angelo was not beneficial to his brilliant and irrepressible junior. These say that the first period of Raphael's independent development was his best time, and that undoubtedly, so far as the higher technical qualities of design go, the Cartoons for the Sistine Chapel surpass the "Transfiguration" itself.

We have in this book an account of most of the important works of Raphael. The author omits, however, all reference to those drawings now preserved in the Public Library at Venice, which most of the critics ascribe to him and believe to have been executed while he was under his father's charge; they are copies from the portraits of great men in the Palace at Urbino, painted by Melozzo for the Duke Federigo. These were worthy of mention at any rate, because, if truly ascribed to Raphael, they must be the earliest of his works in existence. We find nothing about the drawings now at Berlin from his father's picture in the chapel of the Boffi family at Urbino, which have been likewise so ascribed. The third chapter of this book traces, in a somewhat inflated style, the varied development of Raphael's genius through the Tuscan colouring and graceful manner to the Roman strength of his latest style.

The freedom with which Raphael availed himself of the thoughts of others appears in the case of 'The Graces' and in the figure of the Saviour in the 'Entombment,' now in the Borghese Palace, which he obviously adapted, with consummate skill, from Michael Angelo's severe and almost perfect 'Pieta' in St. Peter's. The carrying off of Masaccio's 'Paul' to the 'Preaching at Athens,' is another case in point. It is no disparagement to Raphael to say that he did these and many other similar things. With what splendid vigour did he incorporate the 'Paul' with the rest of his magnificent design, and improve upon that of his borrowing! Here he did more of his proper motion than had been the case when 'The Graces' were adapted from marble to canvas,—a proof of his advancing genius and the increase of his powers. Intermediate as an illustration of Raphael's absorbing power, is the too dramatic 'Entombment.' What a picture to be painted in his twenty-fifth year!

As a matter of detail criticism, it is impossible for us to agree with Baron Wolzogen's estimate (p. 73) of the figure of Apollo in the 'Parnassus' as "a thorough failure." To our minds it is one of the master's most beautiful designs of single figures, rich in all the Renaissance poetry, elegant in the Florentine manner, and expresses all that it is conceivable Raphael intended it should do. Neither can we assent to what follows on the 'Parnassus' in general. Raphael bore in mind, we cannot doubt, the architectural aspect of the composition; its monumental character and propriety are dictated by the practice of the Renaissance—a noble precedent. Hence the "severity," which does not please our author, shows itself in many places. The series of the paintings in the Sala della Segnatura has a significance which is more attractive to the critic than that which pertains to the elucidation of its subjects: the progress of Raphael through that stage of his practice which preceded the final one of the 'Transfiguration,' is there most happily manifest. From the noble abstraction of the 'Disputa'

to the 'Deliverance of St. Peter,' which is in the Stanza of the 'Heliodorus,' there was a wide step taken in a comparatively brief space of time. Whether it was for good or evil, so far as the result upon Raphael himself was concerned, need not be discussed; it was inevitable to a man who could not throw away his own laurels, nor forego the richest scheme of pictorial decoration which has been offered to a capable genius. In the end it appeared to be such a step as only Raphael could safely take; his followers as soon as his hand was removed, stumbled in the stride and fell, and with them that noble art which human genius and self-devotion had slowly won out of the wrecks of the Roman Empire.

Although the general student who desires to master the outline of Raphael's artistic career will find in Kugler's 'Handbook' a better, as well as a wiser, text than this one, yet the latter deserves commendation on account of the clear and apt manner in which the stages of Raphael's progress in design is illustrated. From his father to Perugino, then to Masaccio's pictures, to Fra Bartolommeo, Leonardo da Vinci, and, lastly, to Michael Angelo, were successive points of arrival and departure; whether the complete Raphael would have been found in pictures that might have followed the 'Transfiguration' is not to be known. It is noteworthy that the painter's first independent design of the dramatic sort has qualities which re-appear in the 'Transfiguration,' his latest work, with greater strength than in any picture of the intervening period. There is an anecdote which may have escaped many readers. Raphael bequeathed 1,000 scudi for the purchase of a house, from the revenue of which twelve masses for his soul were to be celebrated monthly on the altar of the burial chapel he had founded; these, however, have been discontinued since 1705, because the house, *l'Imaginerie*, in the Via de' Coronari, brings in now but a few scudi of rent.

#### OUR LIBRARY TABLE.

*English Literature and Composition: a Guide to Candidates in those Departments in the Indian Civil Service. With Examination Papers and Specimens of Answers.* By Rev. Robert Demaus, M.A. (Longmans & Co.)

"In those departments in the Indian Civil Service." What departments of the Indian Civil Service? Mr. Demaus gives us no means for answering this question positively; but we presume that he means those departments of the Service into which no candidate is admitted until he has passed an examination in English literature. Young men who are "cramming" for the Civil-Service Examiners will find the manual of use, as a guide to the kind of questions which the examiners are likely to put to them, and the kind of answers which they should put upon their papers. The style and texture of the book will, moreover, recommend Mr. Demaus to students in search of a tutor specially qualified to prepare them for the Civil-Service test; but here and there his pages are disfigured by grammatical slips, which are of no great importance, but are objectionable in a work on English literature. For instance, in a critical comparison of Byron and Wordsworth, Mr. Demaus says—"Wordsworth has never been very popular; Byron in his day enjoyed almost unlimited popularity. On the whole, general opinion would assign the highest place to Byron." Mr. Demaus, however, is up to his special work, and may be recommended as a "grinder."

*Political Essays.* By Lord Hobart. (Macmillan & Co.)

FROM the pages of a monthly magazine Lord Hobart has reprinted six pleasantly written and liberal, but not very noteworthy, essays on 'Parliamentary Reform,' 'Intervention, Material and

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Moral,' Maritime Capture and Blockade,' 'Capital Punishment for Murder,' 'The Bank Charter Act of 1844,' and 'The Finances of France and England.' All these papers are quite up to the average standard of magazine literature; but their intrinsic qualities do not justify their re-appearance.

Where shall we get Meat? *The Food Supplies of Western Europe; being Letters written in Reply to the Question, Where is England to get Meat? during a Brief Tour in France, Switzerland, Belgium, and Holland in the Autumn of 1865.* To which is appended, a Paper on the Production of Food, read in the Department of Political Economy, at the International Social Science Congress, at Berne, 1865. By Joseph Fisher. (Longmans & Co.)

"At the butcher's," is the manifest answer to Mr. Fisher's title. But where are the butchers to get an adequate supply of meat? This is the question really raised; and the author answers it in a fashion that could not have been, in all respects, very agreeable to the readers of the highly conservative journal in which the letters, here reprinted, made their first appearance. When Mr. Fisher attacks our present writers on political economy, roundly calling them "blind guides," and "mere charlatans, who have propounded systems of political economy which pander to the prejudices of a nation, instead of being conformable to the teachings of truth," he uses language pleasant to country squires of the less enlightened sort. The same honest gentlemen will also think favourably of the teacher who maintains that England should not look for a greater supply of food from the Continental countries, or Australia, or America, but should rely on the produce of her own soil. But what will the owners of land think of the writer who, having sneered at political economists, and asserted the power of every rood of ground to support its man, goes on to advise the subdivision of land, to declare that large farms are less productive than small holdings, and to show that English farmers are greatly surpassed by the farmers of France, Belgium, Holland, and Switzerland? "If we want meat, we must put our own shoulders to the wheel, and grow it ourselves; we must lay aside many of the absurd dogmas of writers on political economy, and look for wealth from better tillage of our own soil. That which a people raises by its own tillage is inherently cheaper than that which it imports." Having thus spoken, Mr. Fisher proves by figures that British farmers might grow and raise on the soil of Great Britain so much corn and meat that we should be in no way dependent on foreign countries for our supply of food. We are very glad to hear it, and sincerely hope that our farmers will, without loss of time, demonstrate the truth of Mr. Fisher's words; but in the mean time most poor blind Englishmen will rely on their present system and their blind guides—the political economists. In his concluding remarks, Mr. Fisher observes,—"We are told that 'in all labour there is profit; but the talk of the lips tendeth only to penury.' We ought, therefore, to increase the number of labourers, to diminish the non-productive classes, the mere talkers; this is effected by a subdivision of land." The talkers whom Mr. Fisher would silence are the talkers with whom he does not agree; and the labourers whose number he would increase are agricultural labourers, paid at the rate of seven or eight shillings per week.

About Railways. By William Chambers. (Chambers.)

Mr. Chambers has been the chairman of a railway company, and gives us the result of his official experience in a little book that will please a section of those readers who do not object to hear thrice-told stories told yet again. Like other persons, he finds it difficult to free himself from the influence of old errors, even when he has admitted them to be errors. "That locomotives," says Mr. Chambers, "running with smooth wheels on smooth rails, by mere weight and friction, as exemplified by Trevithick, could draw heavy loads on a moderate incline was at length, in 1811, established as a fact by Mr. Blackett, a coal-proprietor, on the Wylam Railway. The means for imparting speed alone remained to be given. At this stage in rail-

way history George Stephenson appears upon the scene—plain old George, with his Northumbrian burr, the perfecter of the locomotive, but for whom it might have been long before we should have seen a train running at a speed which now astonishes everybody." George Stephenson has no more right to the title of "perfecter of the locomotive" than he had to the title of "inventor of the locomotive." In respect to speed and practical efficiency his Killingworth engines were in no degree superior to the Wylam engines of which they were copies; and he contributed none of the improvements which raised the locomotive to its present power. He invented neither the blast nor the multitubular boiler. Had he never lived, England would have had her railways and fast trains just as soon. Moreover, Mr. Chambers is at fault when he speaks of trains "running at a speed which now astonishes everybody." Far from feeling astonishment at the speed of a London and Edinburgh express train, most people regard its velocity as a matter of course, and feel surprise when it fails to reach its destination at the appointed time.

*The Year-Book of Facts in Science and Art: exhibiting the most important Discoveries and Improvements of the Past Year; in Mechanics and the Useful Arts, Natural Philosophy, Electricity, Zoology and Botany, Geology and Mineralogy, Meteorology and Astronomy.* By John Timbs. (Lockwood & Co.)

FROM newspapers and scientific journals, as well as from sources of official information, the author of 'Curiosities of Science' has gleaned a large number of facts. Persons who wish for a concise annual summary of important scientific events will find their desire in 'The Year-Book of Facts.' The record of the past year's occurrences is prefaced with a Memoir of Prof. Phillips, the geologist, and is closed with an obituary of persons eminent in art or science who died during 1865. In this concluding portion of his work, Mr. Timbs, to the reader's loss, omits to mention the days on which the deaths occurred.

*The Joint-Stock Directory of Banking, Financial, Insurance, and other Companies for 1866.* By George Templeton. (Low & Co.)

AT a time when the annual number of registrations of new joint-stock companies must be measured by hundreds, Mr. George Templeton's record of such associations is a work of no trifling difficulty or usefulness. So far as we can test his labour, he is an accurate and trustworthy guide; and though we could wish for fuller information concerning the directorates and financial circumstances of many of the companies, he presents us with an amount of valuable information that could not have been obtained without very considerable exertion. "The List of Titles," says the compiler, "registered during the past year, inserted at the end of the work, and numbering 1,021, is by far the most complete published, giving as it does not only those registered at the office in London, but also those registered in Scotland, Ireland, the office of the Vice-Warden of the Stannaries, and in the newly-constituted office in the Isle of Man." One thousand and twenty-one companies registered in one year! Of these how many are wise undertakings; how many will just manage to struggle on for a series of years; and how many are pure commercial frauds, established for the spoliation of simpletons by plausible swindlers, who ought to be working in gangs at Portland?

We have on our table the following Pamphlets:—*Hamilton versus Mill: a Thorough Discussion of each Chapter in Mr. John S. Mill's Examination of Hamilton's Logic and Philosophy, beginning with the Logic—Part I. on Chapters XVII., XVIII. and XIX.* (Edinburgh, MacLachlan & Stewart).—*Black and White; or, the Jamaica Question,* by S. Copland (Freeman).—*Maritime Capture: Shall England uphold the Capture of Private Property at Sea?* by a Lawyer (Trübner).—*Malt, Malt Liquor, Malt Tax, Beer and Barley:* being a reply to Sir Fitzroy Kelly, M.P. for East Suffolk, Mr. Everett, Mr. Smee and other gentlemen, on the Repeal of the Malt Tax, by J. Livesey (Tweddle).—*The Reform Problem, its True Solution,*

by Political Euclid (Wilson).—*An Argument for an Extension of the Franchise,* a Letter addressed to George Jacob Holyoake, Esq., by William Hale White (Farrah).—*Public Companies' Borrowing Powers;* suggestions for a Bill in Parliament for the greater security of Investors in the Debentures of Public Companies. First published in the *Times* of June 20th, 1863; and Evidence given before the Select Committee of the House of Lords on Railway Companies' Borrowing Powers, with the Opinions of the Press upon the Plan proposed and a Draft of a Bill, by William Wilson (Wilson).—*A Glance at the History of Scottish Education:* a Lecture delivered before the Stirling School of Arts, by D. Middleton, M.A. (Edinburgh, Laurie).—*A History of Wakefield and its Industrial and Fine Art Exhibition,* by Rev. Charles E. Camidge, M.A. (Hamilton).—*Ireland and her Servile War,* by Col. Adair (Ridgway).—*Report of Proceedings of the London Indian Society, December 19, 1865, and January, 19, 1866.*—*Unsectarian as contrasted with Denominational Education, in relation to the Queen's University in Ireland,* by Henry M'Cormac, M.D. (Belfast, Baird).—*Orange Flags on Churches:* being a Plea for the Sanctity of the House of God, by the Rev. John Robert Greer, M.A.,—*Full and Free Ritual the Birthright of Englishmen:* a Letter respecting Rite and Ceremony, to a Friend in Town (Dorrell & Son).—*The Sling and the Stone,* aimed not against Men, but Opinions; *Free Speaking in the Church of England,* by Charles Voysey, B.A. (Trübner).—*and Religion in London, Statistics of Church and Chapel Accommodation in 1865:* an Article reprinted from the *British Quarterly Review*, with an Index of Tables (Jackson, Walford & Hodder).

#### LIST OF NEW BOOKS.

Andersen's Bilderbuch ohne Bilder, 12mo. 2/ cl. 11mp.  
Approaching Latter Advent of Messiah, 4c. 12mo. 2/6 cl.  
Beigel's Inhalation as a Means of Local Treatment, 8vo. 6/ cl.  
Broke (Adm. Sir P. B. V.), Memoir of, by Brighton, 4to. 20/6  
Brown on Curability of certain Forms of Insanity, 4c. post 8vo. 3/6  
Captain Castagnette, Adventures, illust. by Doré, 4to. 5/ cl.  
Church and State Coach, 4c. a Tale, by George, 3 vols. post 8vo. 21/6  
Coupland's Incentives to the Higher Life, 12mo. 3/6 cl.  
Cuthbert's Tables for China and Japan Silk in Lyons, 4c. fol. 21/6  
Daly's Disease of Right Side of Heart, cr. 8vo. 3/6 cl.  
De Vere's Handbook of Practical Cutting, 2 vols. 8vo. 21/ cl.  
Dictionary of British Indian Dialects, 12mo. 3/6 cl.  
Dobell on Winter Cough, Catarrh, 4c. post 8vo. 5/6 cl.  
Dublin Afternoon Lectures, 3rd series, 12mo. 5/ cl.  
Everett's On the Cam, 12mo. 5/ cl.  
Fox's The War in New Zealand, cr. 8vo. 6/ cl.  
Godwin's Sunday Chimes, 4c. 8vo. 5/ cl.  
Griffith's Idylls from the Sanskrit, large sq. 10/6 cl.  
Handy Book of Shopkeeping, 12mo. 1/ swd.  
Helenore, the Fortunate Shepherdess, 8c. 8vo. 5/ cl.  
Holl's The White Favour, 3 vols. post 8vo. 31/6 cl.  
Kant's Critique of Pure Reason, trans. by Fischer, cr. 8vo. 7/6 cl.  
Mandrou's Album Fictive de la Jeunesse, 12mo. 3/6 cl.  
Melville's Cérise, 3 vols. post 8vo. 31/6 cl.  
Morgan's Danger of Deterioration of Race, 12mo. 1/6 swd.  
Moxon's Miniature Poets, Selection from Byron, large sq. 5/ cl.  
Odd Bricks from a Tumbledown Private Building, cr. 8vo. 10/6 cl.  
On Worship, by J. L. H., 12mo. 1/6 cl.  
Parker's Manchester in Holiday Dress, 12mo. 3/6 cl.  
Proctor's The Stars, in Twelve Maps, 4to. 7/ swd.  
R. John Chrysostom on the Priesthood, trans. by Cowper, 6/ cl.  
Saul's Critique of his Provinces and Chief Cities, cr. 8vo. 7/6 cl.  
Son of the Vols, 4c. 8vo. 21/ cl.  
Spencer's Elements of Qualitative Chemical Analysis, sm. 4to. 10/6  
Starforth's Designs for Villa Residences, 4to. 28/ cl.  
Tate's Land and Freshwater Mollusks, col. illust. 12mo. 6/ cl.  
Two Months on the Tobique, New Brunswick, cr. 8vo. 5/ cl.  
Unwin's Homerton College Hymnal, roy. 8vo. 3/ cl.

#### THE ROYAL SOCIETY.

Burlington House presented a lively spectacle on Saturday last, with its interesting collection of objects representative of Physical and Mechanical Science, and various branches of Art, and the visitors who, in addition to the Fellows of the Royal Society, had accepted General Sabine's invitation. The impression left by the scene was, that the visitor must have been very hard to please who did not find something to interest him; for, were he a natural philosopher, improved instruments and apparatus awaited his examination; a botanist, Mrs. (General) Read Brown's admirable drawings of the wild flowers of India hung ready to engage his attention; a naturalist, Mr. Frank Buckland showed, on a large table covered with specimens, how oysters might be cultivated, with especial reference to multiplication of numbers and improvement of quality; an artist, a most curious collection of Japanese drawings offered points for study, and Mr. Fitz-Cook, with his graphotype, showed how pictures might be produced and printed without the aid of the engraver. For those who watch the progress of naval construction there were models of ships by Mr. Reed, Messrs. Laird Brothers, and

Mr. Samuda, including cupola ships, and other improvements brought about by the use of iron; and for those of antiquarian taste there was Sir Samuel Morland's calculating machine, not too large for the pocket, bearing his name and the date, 1686; and something yet more remarkable, — fac-similes of the two oldest maps of America hitherto known, their dates being 1527 and 1529 respectively. These have just been published, with a big book in which they are discussed and elucidated by J. G. Kohl, the well-known traveller; they will surprise all who examine them by the large number of places on the east and west coasts of America which were then named and laid down. The originals of these maps are in the Grand-Ducal Library at Weimar, in which city Mr. Kohl's book was published.

In the collection of mechanical objects and apparatus there were some that merit particular notice. Mr. C. W. Siemens exhibited an electric clock of his own construction, to exemplify a new mechanical arrangement for obtaining perfectly uniform rotation under varying conditions of power and resistance. Watt sought to accomplish this by his centrifugal governor for steam-engines, but failed in consequence of essential defects in the contrivance itself; and, as is well known to engineers, a more perfect mechanism has long been a desideratum. Mr. Siemens's governor consists of an open parabolic cup—that is, without top or bottom, mounted on a vertical axis, rising from an inclosed bath of liquid, into which the smaller opening, or bottom of the cup, is made to dip. When this cup is set rotating by clockwork, or any other driving power, it raises the liquid into which it dips in a parabolic curve to its brim. If, then, any increase of velocity should take place, it occasions an overflow of the liquid, which falls into the bath, to be again raised by the same process. The overflow, meanwhile, absorbs so much of the driving power as to check the tendency to acceleration, and produce uniform rotation. It is by this means that Mr. Siemens regulates the going of his electric clock, and so produces an instrument which is well suited for regulating the speed of the motive power in philosophical apparatus, and for obtaining synchronous movements for telegraphic operations at different places. Besides this application on what, comparatively speaking, may be called a small scale, Mr. Siemens, embodying the same principle, has brought out his grometric governor for steam-engines,—a large metal cup, which dips into water, and produces a regulating effect by its overflow, in combination with wheels by which that effect is transmitted to the engine, whatever may be the amount of resistance. In this way the defect in action upon the valve which prevails in Watt's governor is successfully overcome.

Oersted's apparatus for showing the compressibility of water and liquefaction of gases, exhibited by Dr. Frankland, effects its object by a neat and ingenious process. Within a large glass vertical tube smaller tubes are fitted, containing different gases, water and mercury. Pressure is applied by means of an air-pump, and as the mercury rises in the tubes, it compresses the gases, which presently are seen to liquefy. But on removal of the pressure they resume their gaseous condition.

A few years ago, when a glass instrument for optical purposes was required, it had to be sought at Munich, where alone lenses and prisms could be produced with the accuracy essential to scientific observation. But a school of English opticians is growing up and rivalling their foreign competitors, with most satisfactory results. We mentioned a short time since the large object-glass constructed by Cooke, of York; and now the name of John Browning claims a place for the excellence of his prisms, his reflectors, and new method of mounting. To the initiated, one of his prisms was something to excite unqualified admiration. It is a reflecting prism, constructed for Mr. Warren De La Rue, to replace the diagonal mirror in his reflecting telescope, and its three surfaces are so accurately ground and finished that the image reflected on them will bear magnifying 1,500 times without loss of definition.

Another praiseworthy optical achievement was

new binocular microscope, constructed and exhibited by Messrs. Powell & Lealand. The effect produced by this instrument may be described as stereoscopic, so that objects which have long been familiar to observers present an unusual aspect, and exhibit a distinctness and fullness of detail which are very promising for microscopical science. Not the least important fact connected with this microscope is the simple way in which the result here pointed out is produced; one part of the illuminating ray is transmitted through parallel plates, while another part is reflected up one of the tubes from a prism. By a movement of this prism the microscope can be instantaneously converted from a binocular into a monocular.

Prof. Clerk Maxwell's contrivance for showing stereoscopic figures in the air, illustrating an optical phenomenon, would be worth description; but our limits prevent more than this brief mention. So, also, of the new electrical induction machine, the thermo-electric battery, the self-registering ship's compass, the topograph, and the star magnet, which exhibited with such beautiful effect its multiplicity of magnetic curves.

Among the art-objects, Woolner's bust of the Chancellor of the Exchequer and Durham's bust of Charles Knight attracted most attention. Signor Barucco demonstrated his skill by an allegorical painting; Messrs. Wilson & Beadell showed their capabilities for portraiture in a series of photographs, including likenesses of some of the distinguished Fellows of the Royal Society; and the engravings, photographs and "Rays of Sunlight,"—the latter comprising interesting views of Lima and the Chincha Islands,—exhibited by Messrs. Stevens Brothers, may be regarded as favourable specimens of American art. And it is but fair to mention that Mr. Frank Haes's endeavour to show the photographs of the tenants of the Zoological Gardens was not less patient and successful than his original photographing of the beasts, birds and reptiles.

#### THE ROYAL ACADEMY.

WHEN this institution was established, in 1768, Reynolds was then almost in the zenith of his fame as a portrait-painter. He likewise enjoyed a social position which has, perhaps, never been equalled, certainly not surpassed, by any British artist. It was consequently of the utmost importance to the success of the confederates' plans that Reynolds should become a member of the Academy. As one of the old Directors of the Incorporated Society, he had withdrawn from their meetings in disgust. He declared himself no friend to their proceedings, and abstained from interference in the contentions between the old Directors and the *Fellows*. To his honour be it also said, that he took no part in the plot for establishing the Royal Academy. He was no favourite with the King, who complained of Reynolds painting "scarlet trees"; but His Majesty was prevailed upon to allow Reynolds to be President of the Academy. This seems to have been done without his knowledge, and it was with some difficulty that West, at the eleventh hour, persuaded Reynolds to attend a meeting of the confederates, upon the 9th of December, 1768, when he was declared President of the Academy. The "Instrument of Foundation" was read to, and approved of by the meeting. His Majesty's signature thereto was obtained upon the following day.

With reference to the legality of the institution under this "Foundation Instrument," we find the Report of the Royal Academy Commissioners states they inquired as "to the precise legal position of the Royal Academy" under that instrument. Through the Secretary of State for the Home Department, they obtained "the opinion of the law officers of the Crown on certain doubtful questions which had suggested themselves" to the Commissioners in the course of their inquiry. What those questions were, or the facts stated upon which such questions were based, or the answers given, remain undisclosed by the Report and Appendix. But the Commissioners say in their Report, "We believe that the 'Instrument' has none of the characteristics or incidents of a Charter. It possesses, however, the force of a solemn and public declaration by the origi-

nal members of the Society, of its main objects to which the succeeding members, from time to time, have become, practically, parties; and in that light it would, in our opinion, be regarded in a court of law or equity—in other words, such is its legal effect." The funds of the Academy are invested in the names of Trustees under an express declaration of trust, which deed the Commissioners also notice, but which is quite distinct from the question of legality arising upon the "Foundation Instrument." What then were the facts and questions placed before the law officers? And especially did these questions relate to the legality of the institution of the Royal Academy as between its members and the public, or as between the members alone? The importance of the first of these two questions arises from the following facts.

It is a well-established rule of English law that the Sovereign cannot confer a favour upon one subject which occasions injury and loss to others. And the King's grants are invalid when they destroy or derogate from rights, privileges, or immunities, previously vested in another subject. Again, in practice, the just and constitutional rule is that one of the Ministers recommends the grant of every honour, and the doing of every other act upon the part of the Crown. Constitutionally, therefore, nothing can or ought to be done without the knowledge and advice of some member of the Government, who is responsible to the nation for his advice to the Sovereign. Such being the law, we find that the Incorporated Society was inevitably destroyed by the foundation of the Royal Academy; and that the honour of Royal Academician has always been granted under the sign-manual of the Sovereign, without the recommendation or knowledge of any Minister. In point of fact his duty has been delegated to the Royal Academicians. Consequently, as between them and the public, can the Royal Academy have ever been a constitutional legal Institution?

With respect to its justice, it has been seen (*Athen.* Feb. 10, p. 336), by their memorial to the King, that the projectors of the Royal Academy stated their two principal objects to be "the establishing a well-regulated school of design for the use of students in the arts, and an annual Exhibition open to all artists of distinguished merit." The promoters also expressed their belief that the profits of such Exhibition would pay for all expenses of the schools; and also that the institution would "be enabled annually to distribute somewhat in useful charities." Also, by the "Foundation Instrument," 200*l.* were to be given to indigent artists, or their families, out of the profits of the Exhibition, and the remainder was to be "employed in the support of the institution." On the other hand, if the profits were insufficient to meet the expenditure of the Academy, the King undertook to pay "the deficiencies."

The Academicians publicly announced their happiness "in having a prince who had conceived the design of such an institution as the Royal Academy, according to its true dignity." And the following very ingenious advertisement prefaced the Catalogue to the first Royal Academy Exhibition, which was opened on the 27th of April, 1769: "As the present Exhibition is part of the Institution of an Academy supported by Royal munificence, the public may naturally expect the liberty of being admitted without expense. The Academicians therefore think it necessary to declare that this was very much their desire, but that they have not been able to suggest any other means than that of receiving money for admittance, to prevent the room from being filled with improper persons, to the entire exclusion of those for whom the Exhibition is apparently intended."

In the following September the constitution of the Academy was changed by creating the two classes of Associates and Associate Engravers. The number of the former was not to exceed twenty, and of the latter six. They were to be elected by ballot "from amongst the exhibitors in the Royal Exhibition." The Associates were to "be entitled to every advantage enjoyed by Academicians, except that of having a voice in the deliberations, or any share in the government of the Academy." The Associate Engravers were "not

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to be admitted into any of the offices of the Academy, nor have any vote in their assemblies; but in other respects they were to "enjoy all the advantages of Academicians." They were each to have the liberty of exhibiting two prints, being their own published works, "and these shall be the only prints admitted in the Royal Exhibition." Such was the feeling which the majority of the Academicians evinced to engravers in 1769, and which, to a great extent, has unfortunately continued ever since. Surely, the majority of the Academicians have always lost sight of the fact that until very recently in France, and throughout Europe, the existence of an English school of painting has been unknown or ignored, while the works of *English engravers*, for more than a hundred years, have enjoyed a world-wide celebrity. The policy of the Academicians in adding these twenty Associates, and six Associate Engravers, is not difficult to ascertain. They formed a pedestal which gave increased dignity to the rank and position of the forty Academicians; they were not eligible if members of any other society; they were carefully excluded from having "a voice in the deliberations or any share in the government of the Academy; and their works, especially those of the Associates, would be a valuable addition to the Exhibition." The future Academicians were to be elected from the ranks of the Associates only, to the exclusion of the Associate Engravers.

The financial success of the Royal Exhibition anticipated by the promoters of the Academy was not realized to its full extent in the outset of the Society. During the first twelve years there were "deficiencies," which were paid by the King out of his privy purse, in accordance with his Majesty's compact with the Academicians. Those deficiencies amounted in the whole to about 5,000*l.*, or little more than 400*l.* a year. This was the utmost extent of the "royal munificence" towards the funds of the Academy. In 1780 "the deficiencies" finally disappeared from the Academicians' accounts, that being the period when they were first located in their new apartments at Somerset House. Thenceforth, in fact, the burden of assisting the Academy was transferred from the King's privy purse to the nation. In other words, ever since 1780, the Academicians may be said to have received an annual grant from this country, equal in amount to what would have been a fair rent for the premises they have from that date been suffered to occupy. Calculated upon the average value of those premises, it would probably be a low estimate to assess that rent at 3,000*l.* a year. What has been the consideration for this large sum but the maintenance, &c. of the Academy schools? Yet the Academicians' accounts show (Appendix to Com. Rep. p. 44.) that, upon an average of ninety-four years, down to 1862, but little more than 1,500*l.* a year had been expended upon the schools! We have adopted the Academicians' own figures, but it may well be doubted from their statement (Appendix to Com. Rep. p. 73.) whether much that has been charged to the schools' account ought not to have been placed to the general account of the Society. In any event a considerable proportion of the sums annually debited to the schools' account has been paid to the Academicians themselves for instruction, &c. given in the schools. On the other hand, it is but just to say that their remuneration as visitors, &c. has always been charged upon a reasonable scale. But when the Academicians plume themselves upon the instruction given being gratuitous, that is, that the pupils have paid nothing, and the large amount expended upon the schools, it must never be forgotten that the establishment and maintenance of those schools formed a prominent consideration offered to King George the Third by the originators of the scheme for founding the Academy, and for the Academicians obtaining the great and unprecedented privileges they have always been allowed to acquire.

The promoters of the Academy having modestly begun by trusting that, in addition to supporting the schools, the profits of the Exhibition might enable them "annually to distribute somewhat in useful charities:"—by the "Foundation Instrument" 200*l.* were to be given in charity; and the remainder of the profits was to be "employed in

support of the Institution." But the Academicians subsequently adopted the old maxim that "charity begins at home." Accordingly they gave a very liberal construction in their own favour with reference to the above stipulation in the "Foundation Instrument," as to the mode in which the remainder of the profits of the Exhibition was to be employed. They passed a law, which stated that "the money received at the Exhibition, after payment of the annual and contingent expenses, and the annual charitable donations which shall be hereafter applied towards the increase of the stock in the 3*l.* per cent. consols, which shall be called the *Pension Fund*, and when the said stock shall amount to 10,000*l.*, the Council shall have power to give the following pensions." These pensions were limited to Academicians and their widows, and Associates and their widows; provided the pension did not make their annual income exceed a certain sum in each case. The pension of an Academician was fixed at two-fifths more than that of an Associate; and the pension of a widow of an Academician was to be one-third more than the widow of an Associate. These pensions were to be increased when the fund should amount to 15,000*l.*; and again when it should be 20,000*l.* Beyond that large sum, the most sanguine expectations of the Academicians of the last century appear not to have soared in behalf of "the Pension Fund." Accordingly, the law in question provided that "all future savings shall be invested in the public funds, and be applied to the general purposes of the Academy." The poor Associate Engravers and their widows were not provided for by pensions. If they should ever need assistance from the funds of the Academy, it would only be obtained as a "charitable donation."

When this Pension Fund law was first passed, we have been unable to ascertain. We have taken it from an "Abstract of the Instrument of Institution and Laws of the Royal Academy," dated in 1797, which is in the British Museum. Of the extent to which the Academicians have since endowed themselves and the Associates and their widows with increased pensions, we shall have a word to say hereafter, when we come to the more recent "edition" of the laws of the Academy, which was furnished to the Royal Academy Commissioners. In the mean time, one can but lament that the Forty Academicians did not evince somewhat greater regard for the improved instruction in the schools, and less solicitude as to providing themselves with pensions. Had they adopted that course, it would have been more creditable to their sense of justice and patriotism, to say nothing of their duty according to the terms of the "Foundation Instrument."

#### LAKES WITH TWO OUTLETS.

New York, February, 1866.

I was among the Andes two years ago, where I received a copy of the *Athenæum* in which were some communications on the question of lakes with double outlets, all apropos (if I remember aright), of Speke's discoveries in Africa. A few weeks later I travelled from Puno, the principal town in the great terrestrial basin of Lake Titicaca, to Cuzco, the Inca capital. In doing so I was obliged to pass the "divide" between the Titicaca basin and the slope of the Amazon. The dividing point is the Pass of La Raya, in lat. 14° 30' S., long. 70° 50' W., and 14,500 feet above the sea, at the base of the great snowy mountain of Vilcanota. At this point, lapped in the very crest of the "divide," is a small lake or tarn, the waters of which seem to well up amid masses of peaty and vibrating turf, looking clear but dark under the cold, steel-like sky of that inhospitable region. A few water-fowl ruffled the sinister waters of this inky tarn, around which were the ruins, perfectly traceable in plan, of a number of Inca *tambos*—retreats for travellers, such as Spanish civilization has failed to preserve, much less to provide. From this lake, only a few hundred feet across, two distinct streams were flowing, one southward, forming the source of the Rio Pucura, falling into the Lake of Titicaca, and the other running northward, forming the source of the Rio Vilcanota, which under its successive names of Vilcamayo, Urubamba, and Ucayali, forms, pro-

bably, the true parent stream of the Amazon. The streams thus emerging from the Lake of La Raya were small—mere rivulets at the time of my visit, which was at the height of the dry season (*i.e.* winter), but I presume they are considerably augmented when the rains commence to fall. I think it not impossible that any extraordinary or special growth of the turf on one side of the tarn or the other, might throw its waters north or south, as the case might be, and perhaps, ultimately, give them a specific direction. But the amount of water flowing out is so small that its excavating power is, probably, not great enough to give either stream a permanently exclusive channel.

E. GEO. SQUIER.

#### GOSSIP FROM ITALY.

Florence, March, 1866.

AN extremely interesting discovery has just been made at Fiesole, on the site of a vineyard adjoining the Villa Mozzi, or Villa Spence as it should now be called in accordance with Florentine custom, which confers the name of the possessor of the villa on it. During the process of digging trenches, the labourers came on the foundations of what there is every reason to believe must have been an Etruscan temple, and also of a conduit, and what appears to have been a circular well. The base of a large column has been laid bare, and portions of a wall, resembling in its nature the fragments of the ancient city wall, visible on the north side of the hill. These discoveries are of such importance that Mr. Spence purposes continuing the excavations in hopes of finding further relics of the past. Bearing in mind how important a place Fiesole was, it is remarkable that the hill has never been thoroughly examined. Some remains of an amphitheatre constitute all the remaining vestiges of the ancient city, whether of the Roman or of the Etruscan age, excepting some fragments employed in the construction of other buildings, and a few relics. The amphitheatre was excavated in 1809, at the expense of a Prussian nobleman; but, strange to say, though very interesting, the greater portion was again covered with earth. The unexplored part of Fiesole is, indeed, so full of promise that it is greatly to be hoped that it will be efficiently explored. There is a prospect, I may add, of a portion being examined by the indirect means of a public company which proposes erecting a large hotel on the slope of the hill, a little to the south-east of the town of Fiesole; and it is very probable that interesting discoveries may be made in digging the foundations.

Apropos of buildings, I visited, a few days ago, those erected, and in the course of erection, by the Società Anonima Edificatrice. I was accompanied by the Marchese Garzoni, chairman of the society, or company, and under his guidance saw all the buildings belonging to the society. This, which well deserves to be more widely known, has already been of signal benefit to the working classes. The buildings completed contain 930 rooms, which are let in sets of from one to five at the following annual rents, which are paid half-yearly: one room, 40 *l.*; two, 75 *l.*; three, 110 *l.*; four, 220 *l.*; and five, 300 *l.*

The rooms we visited, the inmates of which were wholly unprepared for our reception, were unexceptionably clean, the furniture was ample and good, and an air of comfort pervaded them, for which you would look entirely in vain in the Camaldole and Ghetto quarters of Florence. No person above the rank of operative is received into this establishment; and all applications for rooms must be accompanied by testimonials of good moral character.

It is intended to erect four more buildings, which, with those already in existence, will give some 4,500 rooms. It is worthy of note that the capital for the construction of these buildings is derived from the savings of the working classes, deposited in the savings banks, and thus their thrift ministers to their welfare.

All who are well acquainted with Florence will, doubtless, remember Dupré, the eminent sculptor. During a visit paid to his studio this morning, he showed me a remarkably fine Pieta, which he is executing for the Cathedral at Siena; and a

mortuary monument of Catalani, representing her in a standing attitude, with two mourning female figures at each side. This group is of singular beauty, and will, unquestionably, be one of the chief ornaments in the Campo Santo, at Pisa, where it is to be placed. M. Dupré has also executed two statues of Bacchus, one representing the god flushed with wine, and half-concealed beneath clustering grapes of great size; the other, Bacchus sad and attenuated, with collapsed and withered grapes at his feet—emblematic of the fatal disease which has caused such havoc among vineyards. And when I had seen these masterpieces, the sculptor led me to an inner room, and introduced me to his daughter, scarcely out of her teens, who was engaged in modelling a bas-relief of great excellence. Indeed, it is the opinion of many artists here, of eminence, that Miss Dupré bids fair to become a sculptor of considerable merit, and, assuredly, the works that she has executed are very full of promise. Our countryman, Mr. Fuller, is at work on a group, heroic size, representing Glaucus carrying Ione, led by Nydia to the sea-shore, from Pompeii, on the fatal day of the destruction of that city. The group is admirable, and it is to be hoped that Mr. Fuller will obtain an order to put it into marble. Another group, the Rape of Europa, conceived in an original manner, is just now under the chisel, and will, in the course of a few months, be sent to the Earl of Dudley, who has ordered it for his gallery.

C. R. W.

## OUR WEEKLY GOSSIP.

Mr. Westland Marston's new comedy, 'The Favourite of Fortune,' has been produced by Mr. Sothern at Glasgow, with complete success. This comedy is to be repeated in Liverpool, and, after these provincial rehearsals, will be presented to a London audience on Easter Monday.

Mr. W. C. Bennett proposes to collect into a single work 'A Ballad History for the English People,' to be composed, if we understand him rightly, in the first place, of such metrical pieces as already exist in illustration of our national deeds; in the second place, of such pieces as he may either write himself, or induce other persons to write, in fulfilment of the general design. Many events in our history—most of them legendary, we fear—are already celebrated in such verses as 'Chevy Chase' and the Robin Hood ballads. Mr. Bennett invites the poets of England and America to assist him in completing the series, so as to present a full history of the English race in metre.

Everybody has heard of the Devonshire Tiara, and of the amethyst which is its most precious and peculiar gem. The history of this beautiful jewel—the perfection of Eastern lapidary skill—has just been traced by Mr. Thomas. The legend surrounding the central portrait proves that it constituted the royal signet of Bahram, Kermán Sháh, the son and second eventual successor of Sapor the Great (Postumus A.D. 310, 381), so celebrated in the wars of the Lower Empire as the too-successful opponent of the Byzantine Constantius. The son of the Persian monarch, whose seal has been so singularly preserved, was during his father's lifetime sub-king and effective ruler of Kermán, from whence he took his title; and, after the brief reign of his brother, the third Sapor, he himself attained imperial honours.

Mr. Bentley has in the press for publication the following important works: Dean Hook's fifth and sixth volumes of 'The Lives of the Archbishops of Canterbury,'—the fourth and concluding volume of Dr. Mommsen's 'History of Rome,'—the Hon. Miss Eden's 'Travels in India,' with illustrations,—'The Naturalist in British Columbia and Vancouver's Island,' by J. K. Lord,—'Charles Townsend: Wit and Statesman,' by Percy Fitzgerald, and 'After the Storm; or, North America in 1865,' by J. E. H. Skinner.

The Royal Literary Fund Society announced at their meeting on Wednesday last, that during the past year ten authors in history and biography had been relieved to the amount of 325*l.*, nine authors in science and art to the amount of 360*l.*, seven

authors in periodical literature to the amount of 280*l.*, four authors in topography and travels to the amount of 140*l.*, five authors in classical literature and education to the amount of 155*l.*, four authors in poetry to the amount of 65*l.*, eight authors in essays and tales to the amount of 235*l.*, one dramatic author to the amount of 20*l.*, one author in law to the amount of 25*l.*, two medical authors to the amount of 60*l.*, and one other to the amount of 20*l.*, making in all fifty-two cases, and the total amount of 1,685*l.* Of these, twenty had been relieved for the first time, but some had been relieved several times, and one eleven times. The grants varied in amount from 10*l.* to 100*l.* The Archbishop of Dublin and the Duke of Devonshire were elected Vice-Presidents; Prof. Owen was elected to the Council; the Dean of Westminster, Mr. A. J. Beresford Hope, M.P., the Rev. Charles Merivale, B.D., and Dr. Copeland were elected on the General Committee.

The first spring flower-show of the Royal Botanic Society will be held this day (Saturday) in the Society's Gardens, Regent's Park.

The novel 'What Money Can't Do,' is published by Mr. Tinsley, not Mr. Newby, as was stated by mistake.

The public looks with some curiosity for the plan which is to supplant that erst proposed by the Board of Works to continue Cockspur Street to the new Way on the river embankment at Hungerford. Undoubtedly, that which encroached upon Northumberland House was not only the least costly that could be devised, being the shortest, and—as affecting the smallest possible number of owners—least inconvenient, but the most effective in an architectural point of view; no other can offer an unbroken vista from the foot of the Haymarket to the Thames. Parliamentary wisdom has decided against this plan; a new route will be taken, either to the south of the Duke of Northumberland's residence, opening to Scotland Yard, or close to its northern angle, opening to the bottom of Craven Street. His Grace of Northumberland is more fortunate than his brother of Buccleugh, whose house at Whitehall has been cut off from the river by the new Way, much, as we believe, to its improvement, but sadly to the discomfiture of those officials whom the House of Commons suspected of a monstrous job. It is noteworthy that the dual order, in respect to its habitations, seems a good deal "in the way" just now. To the above-cited cases must be added that of the Duke of Cambridge, who is reported to be about to receive all the comfort that 20,000*l.* can offer for the fourteen unexpired years of his lease of the residence at the corner of Park Lane. The freehold is to cost 40,000*l.* more. These amounts are for a single house; it would surely be cheaper to pull down the dozen little tenements on the east side of Park Lane, than to give such enormous sums for a single building which is involved in the alternative plan, and represents but a part of the cost of the work it proposes to effect.

Mr. John Watkins, of Parliament Street, has taken three photographic studies of Mr. Frank Grant, the new President of the Royal Academy; all three life-like, delicate and vigorous works.

The Rev. W. H. Thompson, Professor of Greek in the University of Cambridge, has been appointed to the Mastership of Trinity. The appointment of Prof. Thompson to the Mastership may cause the chair of Greek to become vacant; in which case it is extremely probable that Mr. Shilleto will succeed to that professorship.

On Monday last the Court of Common Council received a report from the Bridge House Estates Committee, which recommends the immediate purchase of Southwark Bridge, and that the Committee should be empowered to consider the best mode of obtaining funds for the purpose. This Report was agreed to, with an amendment, which referred it back to the Committee to negotiate for the purchase in question, subject to the approval of the Court, upon the understanding that the cost of the purchase and maintenance of the work was to be charged upon the Bridge House Estates, with the authority of Parliament.

A Correspondent states that the Pneumatic Despatch Company has a clause in a Bill now before Parliament to enable it to purchase compulsorily any lands or buildings, on obtaining a certificate from the Board of Trade; also, to take any vaults or cellars under the public streets without the necessity of purchasing the houses to which they are attached. The peculiarity of this remarkably cool pretension on the part of the Company is that, as the power sought is general, and not particular, in its application, nobody has received notice under the Standing Orders of Parliament, as is usual in similar cases; also, consequently, nobody is entitled to be heard in opposition to the scheme. The ordinary practice of railway legislation is bad enough in this country, and especially tyrannical in the metropolis, inasmuch as it compels every man to defend his own interests against speculators and adventurers, who come forward under the pretence of public good, and casts the onus of disproof upon the person attacked, in such a manner and to such an extent as in innumerable cases to preclude anything like effective opposition. In general, however, the defendant has the power of doing something, which may, at least, serve to show his desperation, if not his strength. One effect of this extraordinary arrangement is obvious in some cases which have recently been brought before the Sheriff's Court to decide the amount of compensation supposed to be due to persons dispossessed by railway agents, when Brompton was made to appear in a very bad light by several decisions, by which the jury awarded little more than half the sums claimed by householders. Now, either the jury was wrong and wrong-doing, or the defendants, in these cases, were in a state of relaxed morals. The debatable sums were far too great for anything which could result from error only.

Mr. Torrens will preside at the annual dinner of the News-vendors' Benevolent and Provident Institution, on the 20th inst., at Freemasons' Tavern.

We do not envy the architects who have to design a noble elevation for the new National Gallery in the face of that element which dominates Trafalgar Square, the Nelson Column. Had our so-called "Committees of Taste" understood their business when this Column was proposed, they would have felt, as the Romans did with regard to similar works, that a colossal pillar would materially injure the effect of the surrounding architecture. Trajan's Column stood in a sort of pit, the right position for such a work. Egyptian obelisks were of different character from these shafts, but were, nevertheless, adapted, with still more noble felicity, to their surroundings. The fine sense of the Greeks rejected these monsters altogether. We ignorantly placed a column to the memory of the hero of Walcheren on the top of the handsomest flight of steps in London. The notion of placing statues on the summits of tall pillars is a barbarous one, only exceeded in senselessness by that most hideous of human works, the rostral column, which last, however, must have shocked the Romans' senses in a less degree than it does our own, because it probably derived its ugliest feature, the projecting beaks, from a custom of regarding with pride the "Rostra," a court so called because it was decorated with the beaks of the ships of Antium, which were no improper ornaments in such a situation, and suspended as they were, however ugly they appeared when projecting from the shaft of a pillar. The Romans, even in the time of Trajan, felt the error of such structures so keenly that they placed Trajan's column where a series of galleries permitted the work and its details to be seen, and gave, in the popular idea, if not in fact, to the statue on its summit so much of significance as was due to the office of holding in its hand the ashes of the emperor. Moreover, this structure is but 115 feet in height to the abacus, while that to Nelson exceeds it in altitude by more than half as much again. The Duke of York's Column is 111 feet high. Wren, when he placed the Monument where it is, recognized the propriety of such structures, and was happily restrained from erecting that wonderful design of his, which repre-

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sented a shaft with loop-holes having gilded flames issuing from them; the modesty of Charles the Second rejected the statue of himself which was originally proposed by Wren.

Messrs. Ward, Lock & Tyler have acquired the right to publish all Miss Braddon's novels. A uniform library edition will be shortly issued, with the author's latest revision.

It is stated that, during the late gales, the famous steeple of St. Nicholas Church, Newcastle—one of the most beautiful works of its kind in existence, and which is very much in need of repair—rocked to and fro so much that it was expected to fall. Also, that the Council of the town and the churchwardens have been quarrelling about who shall pay for the repairs, which, meanwhile, are neglected. Probably, the next storm will settle the question in its own way. One suggestion we may offer to the belligerents: that the beauty of the design of this steeple and its admirable masonry attract people to the town of Newcastle, who, say within one generation, spend at least as much money as would pay for all that is needed to be done. Some funds have been subscribed for the construction of the work. That the structure itself is a crown of honour to that town, which is now one of the wealthiest in England, may be fit for consideration by those who seem more willing to save their money than their steeple. The church-spire of St. Dunstan's-in-the-East (not "in the West," as some fancy), London, has been presumptuously and ignorantly compared with that of St. Nicholas at Newcastle, to which it is as inferior in size as it is in grace, structural merit and dignity.

Prof. Buschmann, Librarian at the Royal Library, and member of the Academy of Sciences at Berlin, has offered to the Emperor Napoleon the original MS. of "Kosmos," the gigantic work of Alexander von Humboldt. This MS. has a great autographic and scientific value. It consists of five large volumes in quarto. This copy has been written by Prof. Buschmann, and revised by him after the rough copy of the author; this rough copy consists of loose, formless leaves, covered with Humboldt's observations in characters most difficult to decipher. Humboldt again revised this MS., making numerous additions and improvements, so that the handwriting of the author is to be found on every leaf, now on the margin, now between the lines; the writing, in delicate and close characters, is sometimes so crowded that the printers could make nothing of it, and Herr Buschmann had to decipher it for them. This Professor, whose co-operation in "Kosmos" Humboldt acknowledges, made it a duty carefully to collect and preserve these valuable papers, which the author had bestowed upon him as his property. The Emperor was of opinion that a MS. of such value ought to be deposited in the State collections; consequently he made a present of it to the Imperial Library. Alexander von Humboldt spent a great part of his life at Paris, in untiring activity and constant intercourse with the heads of French science, art, literature and politics. Whether this fact entitles Prof. Buschmann to the remark, "that the great *savant's* soul always belonged to France, and that from this motive he, the possessor of this treasure, was induced to offer it to Napoleon the Third, for the Emperor and for France," is, at least, questionable. At all events, this act of courtesy towards the French Emperor has brought upon Prof. Buschmann the severest censure from the German press, which is unanimous in upbraiding him for his want of patriotism. *Kladdegradatsch* gives utterance to the general indignation, and makes Prof. Buschmann, through its whole last number, the subject of its most biting sarcasms.

From a recently published return relating to the Post Office Savings Banks in England, Wales and the Islands, it appears that up to the 31st of March, 1865, there were nearly 482,637 deposit accounts open, of which 212,000 were opened in the year which ended on that day; nearly 69,000 accounts were closed during the same period. In the year ending 20th of March, 1864, the gross amount to the credit of all the open accounts in question was 3,828,804*l.*; the amount of deposits in

the year which followed that date was 3,056,412*l.*; of withdrawals, 1,834,940*l.*; amounts to the credit of all open accounts on March 31st, 1865, 5,050,275*l.* 17*s.* 2*d.* The total sum deposited in the Post Office Savings Banks of Scotland on the 31st of March last was 127,453*l.*; the same, in Ireland, 188,196*l.*; Wales, alone, 165,000*l.*; the Islands (Man, Jersey, Guernsey and Alderney), 11,643*l.*, of which Man held more than half. Of the English counties Middlesex held nearly a million (972,042*l.*); Warwick, 550,000*l.*; Lancaster, 258,700*l.* (the Cotton Famine and iron plenty has to do with these numbers); Surrey, 375,000*l.*; Kent, 324,000*l.*; Stafford, 247,000*l.*; Southampton, 223,000*l.*; Yorkshire, 185,000*l.*; the smallest sum deposited in any county was 3,240*l.* by that of Rutland; Westmoreland was next, with 13,000*l.*; then Hereford, with 16,000*l.* In Wales, Glamorgan stood with 48,000*l.*; Merioneth, with 19,000*l.*, came next; Anglesea was the lowest, with 2,700*l.* In Scotland only Forfarshire, with 15,700*l.*, Lanark, with 15,000*l.*, and Edinburgh, with 11,000*l.*, exceeded 10,000*l.*, though Aberdeen, Ayr and Fife come very near to that sum. Scattered Cromarty deposited only 70*l.* (this is the lowest sum in connexion with all the counties of Great Britain and Ireland); there were only twenty-eight depositors in the county. Orkney held 430*l.*; remote Shetland, 456*l.* Little Clackmannan, the smallest county of all, owns nearly 1,600*l.* of savings, though Peebles, which is nearly four times as large, has not more than 288*l.* In Ireland, the only counties which exceeded 20,000*l.* of savings were Dublin, 36,000*l.*, and Antrim, 21,000*l.*; Cork holds 15,500*l.* No other county but Mayo exceeded 9,000*l.* (9,033*l.*) Leitrim stood lowest with 1,186*l.* In these summaries we have generally taken the decades to their nearest hundreds of pounds.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five.—Admission, 1*s.*; Catalogue, 6*d.* GEORGE NICOL, Secretary.

SOCIETY OF FEMALE ARTISTS.—THE EXHIBITION of the works of this Society is NOW OPEN, from 10 till Dusk.—Gallery of the Architectural Exhibition, 6, Conduit Street, Regent Street.—Admission, 1*s.*; Catalogue, 6*d.*

GENERAL EXHIBITION of WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—The Exhibition is OPEN DAILY, from Ten till Six. On Dark Days and at Dusk the Gallery is lighted by Gas.—Admission, 1*s.*; Catalogue, 6*d.* WALTER SEVERN, } Hon. Secs.  
GEORGE L. HALL, }

MR. MORBY'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 84, Cornhill. This Collection contains examples of Clarkson Stanfield, R.A.—J. Phillip, R.A.—T. Faed, R.A.—J. Lewis, R.A.—Hook, R.A.—Firth, R.A.—Ross Bonheur—Goodall, R.A.—Cooke, R.A.—Creswick, R.A.—Petersell, R.A.—Calderon, R.A.—Sant, A.R.A.—Le Jeune, A.R.A.—Leader—Ansdell, A.R.A.—Frost, A.R.A.—P. Naumyth—Linnell, sen.—Dobson, A.R.A.—Cooper, R.A.—Gale—Marks—Pettie—F. Hardy—John Faed—Henriette Browne—Frere—Ruisers—Brillouin, &c.—Admission on presentation of address card.

## SCIENCE

### SOCIETIES.

ROYAL.—March 8.—General Sabine, President, in the chair.—The following papers were read: 'On the Action of Compasses in Iron Ships,' by Mr. J. Lilley.—'On the Tidal Currents on the West Coast of Scotland,' by Mr. A. Smith.—'Note on a Correspondence between Her Majesty's Government and the President and Council of the Royal Society regarding Meteorological Observations to be made by Sea and Land,' by the President.

GEOGRAPHICAL.—March 12.—Sir R. I. Murchison in the chair.—Col. Playfair, our Consul at Zanzibar, read an account which he had received of the barbarous murder of the African traveller, Baron Charles von der Decken, by the inhabitants of Berdera, on the river Juba. The Baron's steamer was wrecked a few miles above the town, on the 26th of September, and on the 27th he returned in a boat to Berdera, in company with Dr. Link, leaving Lieut. von Schickh in command of the camp formed near the wreck. On the 1st of October, the camp having been attacked by an armed band of Somali from Berdera, and two Europeans killed, Lieut. von Schickh, with the remainder of the party, abandoned the wreck in a

boat, on his way to Zanzibar for assistance for the Baron, whom he believed to be in danger at Berdera. In the mean time the Baron's boat was stolen; and after trying in vain with his companion, on the 30th of September, to find his way back to the wreck, he was forced to return to the town on the 1st of October, leaving Dr. Link and a Zanzibar negro to continue the search. Here treachery was used to remove the Baron's negro attendants and their fire-arms whilst he was absent at a pretended conference, and on his return a number of men rushed upon him, bound his arms, led him away to the banks of the river, where he was killed, and his body cast into the stream. Dr. Link returned from his visit to the abandoned wreck on the following day, and met with a like fate. The Baron's negro attendants were allowed to return in safety to Brava, where an English man-of-war was waiting to render what service it was able. Consul Playfair believed that it was vain to expect any reparation for the cruel deed that had been committed, no doubt with the connivance of the Sultan of Berdera, as these powerful interior chieftains were wholly beyond reach of the strong arm of Europeans.—'On Englishmen in Captivity in Somali Land,' by Col. Rigby.—'On the Settlement of Lukoja on the Niger,' by Mr. T. V. Robins.

ASTRONOMICAL.—March 9.—The Rev. C. Pritchard, President, in the chair.—The following papers were read: 'On the Distribution of Comets in Space,' by Prof. Hoek, of Utrecht. In this paper the Professor adduces still further confirmation of the truth of the hypothesis, that systems of comets are continually leaving the stars or suns with which for the time being they are associated, and then revolving in orbits round other stars as new centres of attraction.—Padre Secchi sent a communication from Rome, in which, on account of his measures of the spectrum of a *Orionis* differing from similar measures made some time ago by Mr. Huggins, he suggests the inquiry, whether any change may have taken place among the sources of light emanating from that star.—The reading of a paper by the Astronomer Royal, connected with the non-variation of the length of the day through tidal and lunar action, was postponed on account of Mr. Airy having to attend the funeral of Dr. Whewell.

GEOLOGICAL.—March 7.—W. W. Smyth, Esq., President, in the chair.—Messrs. E. Filliter, M. Kennedy, and Lieut. C. Warren were elected Fellows; Dr. J. Leidy, of Philadelphia, was elected a Foreign Member; Prof. J. P. Lesley, of Philadelphia, and Prof. Reuss, of Vienna, were elected Foreign Correspondents.—The following communications were read: 'Documents relating to the Formation of a new Island in the Neighbourhood of the Kamen Islands,' by St. Vincent Lloyd, Esq., H.M. Consul at Syra, A. Delenda, Esq., Consular Agent at Santorino, and M. Décigala. In these documents it was stated that on or about February 1st the sea in the neighbourhood of the Kamen Islands, in the centre of the crater forming the harbour of Santorino, began to show signs of volcanic action, and that the result has been the formation of a new island, which has since become nearly joined to the south of the island Nea Kameni. Details of the volcanic phenomena observed up to February 7th were given in the letters from Messrs. Lloyd and Delenda; and, in the impression of *La Grèce* newspaper of February 15th, M. Décigala gave an account of the further progress of the upheaval and increase of the new island, which he had named "George the First."—'On the Carboniferous Slate (Devonian Rocks) of North Devon and South Ireland,' by Mr. J. Beete Jukes.

ASIATIC.—March 5.—Viscount Strangford in the chair.—His Highness the Rao of Kutch, Dr. J. Dickson, and Mr. K. R. Cama were elected non-resident Members.—The photograph of a large picture, brought from Peking by Col. Barnard, and representing the celebrated sandal-wood figure of Buddha, was exhibited; and some notes, by the Rev. S. Beal, were read concerning the history of that picture.—Mr. Thomas exhibited some curious

specimens of Sassanian seals, and among the rest a cast of the well-known amethyst of the Devonshire Tiara of Gems. Mr. Thomas's object was to draw public attention to a most interesting series of now broken inscriptions repeated in the associate Chaldean and Sassanian Pehli, which Sir H. Rawlinson had an opportunity of partially copying from the fallen slabs, which originally constituted the face of the terrace of the ancient Fire Temple of Pâi Kuli (*Jour. R. Geogr. Soc.* IX. p. 30). These corresponding bi-literal and bi-lingual legends, numbering, even in those so hastily and imperfectly transcribed, some seventy or eighty damaged sections, promise, in the possible restoration of their conjoint versions, a very large amount of new information regarding the local history of the period; and it is in the desire of enlisting the interest of future travellers, and recovering for modern instruction the imperfectly-developed linguistic monuments of the land by photography or other improved methods, that this appeal is now reiterated.

ARCHÆOLOGICAL INSTITUTE.—*March 2.*—The Marquis Camden, K.G., President, in the chair.—His Lordship announced that H.R.H. the Prince of Wales had consented to be Hon. President of the Archæological Congress to be held in London on the 10th of July next.—Mr. W. de G. Birch exhibited gutta-percha impressions, taken by Mr. Ready, of three seals of remarkable historical interest; an Irish Exchequer seal, used by Henry the Sixth, appended to a Harleian charter, dated September 27, 21 Hen. VI. (1442); another, which he was inclined to think is that of Gilbert de Sempringham, founder of the Sempringham order of monks, and to be referred to the early part of the twelfth century; and the first great seal used by Charles the First. The last is appended by a parchment label to a grant of special livery, dated December 5, A.D. 1626.—Mr. W. H. Tregellas read some notes 'On Caesar's Camp, Wimbledon,' supplementary to a paper read by him at a meeting of this Institute on the 2nd of February, 1865. After glancing at the interesting character of the work, and its probably British origin, he observed that all traces of the hut-circles, and of the cruciform mound, which some writers had described as being once visible at Wimbledon, had now vanished; the only relic ever found on the site being a cheese-shaped sling-stone of baked clay. The subject of cruciform tumuli was then adverted to, and a list of five or six known examples was given, with illustrations. Mr. Tregellas exhibited a large-scale survey of the camps, accompanied by numerous sections.—Mr. O. Morgan, M.P., described a very curious mosaic pavement, found by him at the Roman station of Caerleon-on-Uk, at the beginning of the present year. The mosaic, which represented the famous labyrinth of Crete, is well preserved, and is of much interest.—Mr. J. Jope Rogers gave an account of a mural grave, belonging to the family of Carminow of Carminow, in Mawgan Church, near Helston, Cornwall. The grave, forming part of the south wall of the transept, was discovered in June last year; it was covered by a stone coffin, built into the wall, having its base-line level with the floor, but with no external evidence of its existence. It contained a perfect skeleton, laid out as if in burial, but without any remains of a coffin except a few small fragments of metal. The stone coffin, of the form in use until the thirteenth century, was filled with rubbish, which contained three skulls, some small fragments of alabaster, the head of a hammer, and part of a rake with the remains of its wooden handle. Adjoining the grave, in a low-arched recess, were two effigies, one of a knight, the other of a female.—The Rev. C. Lowndes exhibited a case of Anglo-Saxon remains, consisting of umbos of shields, spear-heads, knives, &c., exhumed from a field in the possession of the late Dr. Lee, of Hartwell, Bucks.—The rector of Whaddon contributed drawings of mural paintings disclosed in Whaddon Church, Stony Stratford. Canon Rock attributed the paintings to the latter part of the reign of Edward the Third.—Amongst the objects exhibited were a Book of Hours, French, of the fifteenth century, containing pedigree, in MS., of the original owner. The volume, which has some admirably-executed illuminations, was

brought by the Hon. Wilbraham Egerton, M.P.—Mr. H. Shaw exhibited a fine painting by Anthony Kress, of Nuremberg, sixteenth century, in the original case.—Dr. Kendrick, of Warrington, sent a collection of casts of imperial golden bullas, and a gutta-percha impression of the inscription on a leaden salt-pan dug up at Northwich.—Mr. C. Faulkner produced a rubbing of a Saxon head from the coffin of St. Cuthbert in the manuscript room, Durham.—The Secretary announced that the April meeting of the Society had been postponed, for the convenience of members, from the 6th of that month to the 13th.

ENTOMOLOGICAL.—*March 5.*—W. W. Saunders, Esq., V.P., in the chair.—Mr. W. H. Groser, on the authority of the Rev. L. Jenyns, corroborated the account given at the previous meeting by Mr. Doubleday, of the manner in which *Anobium tessellatum* produces its "tapping" sound.—Mr. S. Stevens and Mr. Tegetmeier severally exhibited collections of Japanese insects, one from Hakodadi, the other from Nagasaki.—The Rev. O. Pickard-Cambridge exhibited a collection made by himself in Syria, Palestine, Lesser Asia, and Greece.—Mr. F. Smith, on behalf of Mr. Stone, exhibited some singular nests of three species of wasp, which were constructed in 1864 by workers only; the original nests, together with the queens and the principal part of each colony, had been removed by Mr. Stone; the few workers which remained had gone on building, but deprived of the guidance and control of the queen, had in each case produced an irregular and shapeless piece of clumsy workmanship; some of the workers had laid eggs which had proved fertile, and the sealed-up cells containing the young larvae were shown. Mr. Tegetmeier had known workers of the hive-bee to lay fertile eggs, but these always produced drones. Mr. F. Smith pointed out that the sealed cells in the wasps' nests exhibited were the cells, not of drones, but of workers.—Mr. McLachlan exhibited a twig of mulberry from Saugor, Central India, on which were laid in two rows about sixty eggs, which he thought were those of *Ascalaphus* or *Myrmecleon*.—Mr. E. Saunders read a paper entitled 'Catalogue of Buprestidae collected by the late M. Mouhot, in Siam, &c., with Descriptions of New Species.' Forty-four species were enumerated, of which thirty-three were described as new; and three new genera were characterized under the names of *Cardiaspis*, *Engycera*, and *Oncomeca*.

SOCIETY OF ARTS.—*March 7.*—W. Hawes, Esq., Chairman of Council, in the chair.—The paper read was 'On the late Anglo-French Exhibition, with a Proposal for the Formation of an Anglo-French Association,' by Mr. R. Coningsby.

#### MEETINGS FOR THE ENSUING WEEK.

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| Mos.   | Asiatic, 8.—'Priests and Indian Society in the Vedic Age.'  |
| —      | Mathematical, 7½.—'Centres of Algebraical Curves and Surfaces,' Mr. Roberts; 'Properties of Confocal Cartesian Ovals,' Mr. Crofton.                                     |
| Tues.  | Royal Institution, 3.—'Non-Metallic Elements,' Prof. Frankland.   |
| —      | Engineers, 8.—'Maintenance and Renewal of Permanent Way,' Mr. Williams.   |
| —      | Anthropological, 8.—'Prehistoric Antiquities of Orkney,' Mr. Petrie; 'Ancient Calithness Remains,' Mr. Anderson; 'Tumulus in Essex,' Rev. W. Brett.                     |
| Wed.   | Statistical, 8.—'Statistical Progress of Italy,' Mr. Brown.   |
| —      | Society of Arts, 8.   |
| —      | Geological, 8.—'Fossil British Oxen, Part I. <i>Bos Ursus</i> ,' Mr. Boyd Dawkins; 'Junction of Thanet Sand and Chalk,' Mr. Hughes; 'Kentish Tertiaries,' Mr. Whitaker. |
| —      | Literature, 8½.—'Assyrian Inscription of Annals of Sennacherib,' Mr. Fox Talbot.  |
| Thurs. | Royal Institution, 3.—'Non-Metallic Elements,' Prof. Frankland.   |
| —      | Zoological, 4.—General.   |
| —      | Antiquaries, 8.   |
| —      | Royal, 8.   |
| Fri.   | Royal Institution, 8.—'Fluorescent Substance like Quinine in Animals,' Dr. Denon Jones.   |
| Sat.   | Royal Institution, 3.—'Structural and Systematic Botany,' Rev. G. Henslow.  |
| —      | Botanic, 8.   |

#### FINE ARTS

##### INDIAN ARCHITECTURE.

THE Government of Bombay has at various times taken steps towards portraying and presenting to the public portions of the magnificent architecture with which the Presidency abounds. About ten years ago, Captain (now Lieut.-Col.) Biggs and Dr.

Pigou were employed to take photographs at Beejapoor, and in Dharwar and Mysore; subsequently a series of plans and drawings of Beejapoor were prepared under the superintendence of Capt. Hart, and published by the Government, under the editorship of Mr. J. Fergusson; more recently, Lieut.-Col. Biggs took for the same authority many photographs of Ahmedabad. In May last the under-mentioned gentlemen were requested by Sir B. Frere to form themselves into a committee for publishing the materials collected, as above described, and others known to be procurable, in the form of a comprehensive series of volumes on the architectural antiquities of Western India. Messrs. W. E. Frere, A. C. Forbes, H. Newton, W. K. Cassels, T. C. Hayllar, W. Wordsworth, E. J. Howard, R. J. Jeejeebhoy, P. Hemabhai, I. Sunkersett, B. Dajee, and I. Trubshawe, also Sir J. Jeejeebhoy and Sir A. Grant, Barts., and the Rev. Dr. Wilson. For the honour of their country, and the greater diffusion of knowledge respecting it, certain native gentlemen agreed to take each a single volume of the publication under their patronage and contribute 1,000*l.* towards its publication. By this means only would it be possible to produce the work at a price which would put it within the reach of students in general. The materials for three volumes of the series arrived in England last year, and are now being prepared for publication by Mr. John Murray, under the supervision and editorship of Mr. T. C. Hope, of the Bombay Civil Service, who, in 1864, edited a volume of photographs of Delhi, Agra and Rajpootana, taken by Capt. Impey. Two of these volumes are under the patronage of Premchund Raichund, a native millionaire, who, during the last three years, has given about 200,000*l.* towards charitable and public objects. The third volume depends upon Kirsoudas Madhowsdas. Both gentlemen are distinguished members of the Hindoo community of Bombay, which thus appears to be no less public-spirited than that of the Parsees. The three volumes are as follows: 1. Ahmedabad, the capital of Gozerat; this will comprise one hundred and twenty photographs, eight inches by five inches, taken by Lieut.-Col. Biggs, Royal Artillery, with an historical and descriptive sketch by Mr. T. C. Hope, and an architectural essay by Mr. J. Fergusson; in addition to the photographs there will be two maps and about twenty woodcuts of plans, elevations and views. 2. Dharwar and Mysore; this will contain about eighty photographs, fifteen inches by twelve inches, taken by the late Dr. Pigou and Lieut.-Col. Biggs. 3. Beejapoor, in the Deccan; this will contain about eighty photographs, fifteen inches by twelve inches, taken partly on the spot by Lieut.-Col. Biggs and the late Major Loch, and partly from architectural drawings by Capt. Hart. Both the above volumes will contain historical sketches by Col. Meadows Taylor, and architectural essays by Mr. J. Fergusson, illustrated by maps and woodcuts.

#### FINE-ART GOSSIP.

THE Royal Academy announces that all works for exhibition in May must be sent in not later than Tuesday evening, April 10.

Already the list of competitors for the honour of designing the new Law Courts has been reduced by the resignations of Messrs. Hardwick and Wyatt. The latter probably believes that the task of designing a National Gallery, which remains to him, is sufficient. Other changes in the list are probable; we trust those architects who were honoured in former competitions of the sort, will now find room with their fellows. The designs for the National Gallery, which are to be alternative, 1, for the adaptation to greater demands and enlargement of the existing edifice, and 2, the erection of an entirely new one, are to be delivered by the end of October next. The cost of the new Law Courts is guessed at 750,000*l.* Each of the competitors for the competition in the National Gallery trial will receive 250*l.* In common with most students, we deprecate the retention of the National Gallery in its present form, and trust the entire building will be



pulled down, so that something like a commodious and handsome interior may be erected, which shall be honestly represented by the exterior; we trust no mere masks will be tolerated, and believe that sham architecture of the kind which permits them is waste. We look with hope for something in the successful design which shall be possessed of character: would, indeed, rather have an ugly thing than a tame one. Notwithstanding the dextrous use of coloured marbles in the exterior of the new Public Offices in St. James's Park, our latest public building, it is very hard to get up any interest in so tame and commonplace a structure; with elegant parts—as in the upper story of the north side, and the cornice above it,—the whole lacks spirit in outline, and, notwithstanding that the addition of a tower shows this vacancy has been felt, that dignity which should be due to the proportion and contour rather than to the bulk and elevation of a work of this class. A new National Gallery, to exhibit not more of vitality than is displayed in the Foreign and India Offices would be no profitable exchange for the present poor affair.

Probably the most effective shop-front in London is that erected not long since for Mr. Benson, in New Bond Street, the work of Messrs. Drew, of Hatton Garden. Its defect is, that the columns supporting the arcade which constitutes the show space, are only shams, so far as their serviceable look goes, the weight of the superstructure being borne by shafts of iron. The vulgar elements of the design are the royal shield and its supporters, above the fascia, which have not been made to harmonize with the style of the work.

Messrs. Christie, Manson & Woods sold, on Saturday last, many pictures, the property of the late Mr. Mackinlay, among which the following were the most important: Roberts, *The Porch of Roslyn Chapel*, 105*l.* (Gardner).—Mr. Stanfield, *Near Moni-Kendal, on the Zuyder Zee*, 1850, 87*l.* (Dentley).—W. Hunt, water-colour drawing, *Plums*, 52*l.*

A Correspondent at Glanting, near Cardigan, suggests, as an improvement upon the plan proposed by "F." for framing prints and drawings, when it is desirable to have them air-tight, to fix the glasses with cement or putty, and have the backboards jointed in a rabbet with the frames, and made air tight by varnish or thick paint over the whole, so as effectually to exclude damp. By this method it is hoped to preclude mildew. It must be borne in mind, that the best way to conquer that evil thing is to have sufficient ventilation: the difficulty is to keep out dust where air enough is admitted.

The Arundel Society proposes, in the year 1868, to publish copies from the upper three pictures of the altar-piece, by the Van Eycks, at Ghent, and has ready for issue a chromo-lithograph after Fra Bartolommeo's fresco 'The Annunciation,' in the Villa of the Frate, Florence. 'The Last Supper,' by Ghirlandajo, in the Ognisanti, Florence, chromo-lithographed and copied by Mr. Schultz; and a chromo-lithograph, by MM. Storch and Kramer, from Luini's 'Adoration of the Magi,' at Saronno, are in preparation for this year's issue by the Society. The small casts of machine copies from the statues of 'Theseus' and 'Ulysses' in the Elgin collection, which the Society produced some time since at a price which was rather large, are out of sale. We suggest that they should be replaced and reduced in price, being convinced that the public is now better able to appreciate those statues than it was a few years since.

Mr. Palmer, photographer, of Lynton, has published some photographic slides for the stereoscope, which represent with much felicity many well-known views in the neighbourhood of Lynton and Lynmouth; they are commendable on account of being clear without that hardness which is so commonly the aim of photographers; several of the cascades are very pretty.

A new brass rail—the work of the Skidmore Company, of Birmingham, designers of the bishop's tomb in Chester Cathedral and the screen at Hereford—is to be placed in York Minster.

There is much probability that the Cathedral at Ulm will soon be placed in the hands of the restorer: some works of conservation require to be effected in the first instance.

Landscape Art may be said to flourish in France, if we may judge by the fact that when, not long since, the pictures, one hundred and fifty in number, of M. Troyon were sold, they realized 15,000*l.*

Mr. Hutton, Ship Street, Brighton, has published the third part of his 'Anatomy of Foliage,' the preceding portions of which were recently noticed by us. This contains two photographs representing the Sycamore, in summer, and the same tree, from the same point of view, in winter. Although the lower branches seem to have been browsed upon, the example chosen is a very elegant one. The photograph is excellent. Mr. Hutton would do well to give detailed representations of the leaves, and the modes of their attachment, of each tree, as accompaniments to his general views. Eight examples, as proposed, will not comprise all the noble trees of Britain, nor even those of popular reputation. Spenser enumerates many more, with those delicious epithets which are inherent to his verse. Mr. Hutton has given us the "vine-propp elm," and "the builder oak, sole king of forests all"; but not yet the "saying pine," the "cedar proude and tall," the "poplar never dry," nor

The aspine good for staves; the cypress funeral;  
The laurel, meed of mightie conquerors  
And poets sage: the fire that weepeth still;  
The willow, wome of forlorne paramours;  
The eugh, obedient to the bender's will;  
The birch for shafts; the sallow for the mill;  
The mirthe sweete bleeding in the bitter wound;  
The warlike beech; the ash for nothing ill;  
The fruitful olive; and the platane round;  
The carver holme; the maple, seldom inward sound.

## MUSIC AND THE DRAMA

### METHODS OF MUSICAL TEACHING.

March 13, 1866.

EVERY testimony offered by a musician so thoroughly conscientious as Mr. Macfarren deserves respect and consideration. If I comment on his letter, which appeared in the *Athenæum* of March the 3rd, it is in all courtesy, and because I feel that out of honest discussion some approximation towards the truth may be expected to be arrived at.

1st. The opinion that "no conscientious teacher can pledge himself to any uniform system or fixed theory, since his own experience in the practice and in tuition of Art must constantly reveal to him new aspects of the subject to which his attention is directed," is as singular a dogma as has ever been propounded. Surely, before exposition is allowed, the expounder should have made up his own mind. Were the Eton Latin Grammar and Euclid to be changed every five years, our collegiate students would fare rather badly. There must be certain fixed convictions, certain bases of instruction, if a college is to be a college, and not a chaotic seminary. I guarded myself, I thought, by stating that all academical teaching was only good to a certain point, and for a certain order of pupils. Men of genius, I repeat, have no need of it. Men of talent will find incentive, but not safe grounds for imitative procedure, in the productions of men of genius. Whether the work of art be a picture, a statue, a building, or a musical poem, some fixed principles of rule and proportion by way of central life to be shown in outward form, must be determined on and inculcated. Progress does not imply change of opinions in regard to Right and Wrong, Truth and Falsehood. What the converse theory has led to in music we unhappily have lived to see in Germany,—taking (as an example of its culmination) the symphonies of my valued friend the Abbé Liszt, and the operas of Herr Wagner.

2nd. Mr. Macfarren's idea that it is salutary and salutary for "the pupils of different professors" (trained on different methods) "to discuss the various principles of their several teachers,"—howbeit inevitable as a second proposition to the first one commented on, appears to me to bode equally ill for pupil and for teacher. To learn, rather than to

discuss, is the pupil's province. Authority first; private judgment after, so soon as the instructed person is strong enough to assert it in his own person and in his own career. I cannot conceive anything more mischievous than a heap of crude intelligences—"rating and debating, not worth relating" (as Sterne says), as to the value of methods, the origin of which they are incapable, by reason of their inexperience, to fathom. But if the professors, each distinct from each, are to drift here, drift there, drift anywhere,—why, then, in the name of common sense (which is not quite drifting) bind them up into a group of teachers? Let each man go his own way, and sit in his own corner,—to be discussed by his own scholars, heavy or bright as their wits may be.

And since music and instruction are the question, I may be allowed to call in an authority whose weight no one will dispute in this country, though, according to the "progress" theory in teaching and in pupillage, he is no longer the authority he used to be in Germany. In the last memorable conversation which I held with him at Interlachen, only a few weeks before his decease, and of which as much account was given in a past book of mine as was then permissible, he said, "I cannot conceive how German boys are to be trained any more. The first thing they do is to sit in judgment on their masters!"—The truest of true Germans said this with tears in his eyes.

As "the science of music," says Mr. Macfarren, "is manifestly as progressive as the art, it would be, therefore, monstrous to establish, in 1866, a code of tuition in any of its branches that should be enduring to future generations." Perfectly true; if some of us did not question the progress of Science, as testified by its results in Art. It would be hard, for instance, to prove that the fugue, and the manner of writing thereof, had made much progress since the days of Bach. Compare his best specimens with Beethoven's in his *B-flat Sonata*, or the tremendous piece of complication which closes the 'Credo' in his 'Solemn Mass.' Neither have symmetry and style in melody made any great progress since the days of Mozart. Vocal art has confessedly declined. Instrumental proficiency has changed its forms, rather than added to its resources. Orchestral complication may be said to have been driven to its extremity. In fact, is not the history of all creative Art, be it Sculpture, Painting, Architecture, or Music, a history of periods rather than of progress? If so, it seems to me difficult to imagine any sound course of instruction which shall not, in some degree, include a statute of limitations.

HENRY F. CHORLEY.

CONCERTS.—We must repair an omission in last week's number.—The first concert of the *Musical Society* took place duly. The programme was interesting; including the sonorous Overture to 'King Lear,' of M. Berlioz, the *allegro* of which, formless and vague in idea, disappoints the ear, as following an introduction which is powerful, and, for M. Berlioz, clear. The other overtures were Marschner's 'Der Vampyr' and Mendelssohn's 'Midsummer Night's Dream,' rather coarsely played, as was the Symphony,—Beethoven's in *C minor*.—The first *solo* was a slight but elegant concert *adagio* and *allegro*, by M. Silas, consummately well played by Mr. Lazarus; the second, Dr. Bennett's Pianoforte Caprice, by Miss Agnes Zimmermann.—The lady singer was Madame Parepa, who sang, too strenuously, an air by M. Rubinstein, which has some points of interest. We hope that Transatlantic successes and triumphant ovations will not make this thoroughly cultivated and versatile lady too confident. Her singing, as it was before she crossed the Atlantic, would not bear any exaggeration as distinct from added expression. Mr. Patey was the other vocalist; one of his songs, "Elle m'a prodigué," is an excerpt from Sacchini's 'Edipe,' in the Parisian vogue of which opera we have never been able to sympathize. He was one of the mediocrities who bridged over the chasm betwixt Gluck and Spontini.

Crystal Palace Concerts.—A new and a long Symphony, by an English composer to boot, which

can retain the attention and awaken the applause of a crowd of thousands, must, it is clear, possess no ordinary merit,—since no favouritism could leaven so vast and miscellaneous an audience. Mr. A. S. Sullivan, then, may count on having gained a real success this day week, in one of the most difficult forms of composition; so difficult, indeed, as to make many fancy that "the last word" in it has been said—that, all originality of matter and form being exhausted, there remains only at the service of the writer what is imitative, or what is bizarre. And thus the majority of symphonists, either consciously or unconsciously, try to repeat Mozart's perfection of form and melody, or to bend Beethoven's bow, or to emulate Mendelssohn's peculiar harmonies, or else, taking "the destructive" as models, to freak away into hideous ugliness, fancying itself romance and poetry. Mr. Sullivan's Symphony does not come into any of these categories. If it do not startle by any brilliant strokes of originality, it charms by an individuality in which elegance does not preclude spirit, and in which imagination is borne out by a command over expressive power, such as few attain in these days of indolence and perversity. It would be difficult to name a contemporary who draws a more beautiful sound out of the orchestra—this consistently with due variety of effect. His taste in harmony, again, is good,—leaning surprisingly little towards the defects which young Germany fancies effects. A short introduction in E major, based on a simple phrase, leads into an *allegro* in E minor, the theme of which (and it is a theme) is graceful, animated, and one which lends itself kindly to musical treatment. The second subject is less significant; but the working of the entire movement—especially at the beginning of the second part and at the climax which brings on the close—would do credit to any one. The second portion of the Symphony, an *andante espressivo* in B major, is melodious, and of a full, melancholy sweetness not easily to be characterized in words. Colours and sounds defy the recorder, however exact he be in noting forms. The *allegretto* which follows, in C major (the abrupt change of key being provided for by a few transitional bars), is built on as wild and winning a tune as was ever carolled among the uplands by herd-boy singing to himself in lightness of heart. This, artfully, yet not affectingly varied, and with a quaint and naïve coda, happily replaces the normal *minuetto* or the *scherzo* "in square time,"—rendered next to impossible by Mendelssohn's perfection in the form. The final *allegro con brio*, in E major, winds up the work with great brilliancy and spirit. We may enter into closer details regarding this Symphony when we hear it again, making meanwhile only one remark more. A slight vagueness and diffuseness here and there to be observed may be ascribed to the over-anxiety of a young writer. Let Mr. Sullivan choose his first thoughts well, write with fluency and decision, and write frequently, and he has a great and universal celebrity within his reach, if ever man had. The 'Kenilworth' duett, the 'Orpheus' Shakespeare song, and this Symphony, all subsequent to his charming 'Tempest' music, are all entirely his own: all three of a high and refined order of beauty, skilfully expressed. It is impossible too highly to praise the execution of this Symphony. Herr Manns always conducts well. This time his band, reinforced, played its best. The heart of every one was in the new work; and a freshness and spirit and completeness were in the performance (it being a *first one*), which no magic can ever call up again. Herr Rose's violin-playing is adroit, technically well-finished, and showing propriety rather than depth of feeling; but he has no faults to unlearn, and has the modesty of style which bespeaks the real artist. Miss Edmonds is one of the best acquisitions which our not very powerful squadron of English *soprani* has received. Her voice is tunable and well-trained, though susceptible of further cultivation in the direction of executive facility. She phrases her music intelligently, and speaks—not mimes—her words; and when the same happen to be Shakespeare's "Should he upbraid," we confess that we are glad to hear them. Mr. Santley has come home from perverse Italy in his fullest force. There is nothing better to

be desired than his singing of M. Gounod's 'Le Vallon,' the beauty of which (composition and execution going hand in hand) won an *encore*, contemplative and pensive though the song is. To-day, Madame Arabella Goddard will repeat Beethoven's 'Choral Fantasia.' We are threatened by a rumour of Schumann's 'Paradise' *Cantata*; Herr Manns holding to his faith as strongly as we do to our disbelief in that composer. Be he right, be we wrong, or *vice versa*, there is nothing in London, in enterprise of selection or excellence of execution, to compare with these Sydenham Saturday Concerts. It is noticeable, too (and it is a good sign of English taste), that their interest is outgrowing that of the more flashy summer entertainments made up of opera "stars" (some not excessively bright), and of opera-songs, the majority of which are excessively old.

DRURY LANE.—On Monday the tragedy of 'King Lear' was represented, with, perhaps, the most efficient cast now procurable. Mr. Phelps was the royal father of the "unkind daughters," who drove the old monarch forth to endure as he might "the pelting of the pitiless storm"; and Mr. Marston was *Edgar*, the good son of Gloucester, whose simulated frenzy compares so effectually with the real madness of *Lear*. Mr. Rayner was the loyal *Kent*, who watched so well in disguise the wanderings of his outraged master; Mrs. Vezin the faithful *Cordelia*, who perished in the attempt to avenge his wrongs, and Miss Atkinson the odious *Goneril*, whose filial ingratitude was rendered still worse by the natural violence of her disposition. As the most sublime of tragedies, both in subject and style, 'Lear' stands apart even in Shakespeare's dramas, both for its passion and its poetry; but its relative popularity depends on its wonderful pathos. In acting, this tragedy requires in all its parts the highest histrionic genius, and is seldom, therefore, performed with the requisite degree of completeness. The present performers have been long accustomed to co-operate in its representation, and have gained facilities which conduce greatly to the harmony of the ultimate effect. Mr. Phelps is not the greatest *Lear* that our stage has witnessed, but he is unquestionably pathetic. We recognize in him not so much the king as the father. He leans to the domestic interest of the character, and finds in the action abundance of opportunity and plenty of elements for the display of his paternal nature. He is not equally successful in those mighty appeals to supernal powers, and those poetical adjurations of the surrounding forces in creation, which indicate the greatness of the sufferer on whom they are brought to bear in all their severity. No one actor, however accomplished, could present all the phases of *Lear*, or, indeed, of any great Shakespearean character; we must, therefore, be content to accept a partial embodiment even in the very best. So far as Mr. Phelps apprehends the part, he succeeds in making it his own, fully understands its conditions, and fairly interprets its significance. His presentation is thoroughly genuine and conscientious, because the actor has honestly identified himself with the character, and yields to the impulses that beget emotion in others as well as himself. The *Edgar* of Mr. Marston is, perhaps, more complete in its way, more definite in its conception, and more classical in its result. "Poor Tom" was never more picturesquely attired, or more fantastically, as well as elegantly, expressed; and, in the present day, Mr. Marston's rendering of the part is beyond competition. The most perfect embodiment, however, is certainly that of Mr. Rayner in *Kent*. It is a fine, robust, decided portrait, the truth of which is universally and instinctively felt. There is merit in Miss Atkinson's *Goneril*; but it is pronounced with such ostent that it looks like what it is—clever acting, not nature. Mrs. Vezin's *Cordelia* is therefore to be preferred, which, aiming at nothing too demonstrative, succeeds admirably in a pathetic expression, simple and unstrained, which, without effort, touches the heart, and moves the audience suddenly to tears. On the whole, such a performance, so supported, is worthy of the stage of Old Drury; and the management have consulted its

dignity in producing the greatest of tragedies in the most efficient manner that the present state of the profession permits.

HAYMARKET.—In consequence of the absence of Mr. Sothern, 'The Overland Route' of Mr. Tom Taylor has been revived, and will be continued through next week, Mr. Buckstone supporting his original character of *Mr. Lovibond*, which he plays with undiminished humour.

SADLER'S WELLS.—Mr. James Bennett had an opportunity, on Monday, of appearing as *Beverley*, in 'The Gamester.' The character suits his style and resources, and was exceedingly well rendered. He was, besides, ably supported by Miss Marriott, who, as the suffering wife, commanded the sympathies of her audience. This tragedy, owing to its strong domestic interest, always draws a full house, and is not likely to lose any of its popularity. This, it is generally supposed, is partly due to its being written in prose; but the supposition is grounded on an error. The drama is only apparently in prose, being printed as such; but the careful reader will perceive that the larger portion of the dialogue is decidedly in blank verse, and derives its force from the fact.

#### MUSICAL AND DRAMATIC GOSSIP.

Mr. Mapleson's programme for his opera-season of thirty-five nights contains the following promises. The principal singers announced are Mdlle. Tietjens, Mdlle. Sinico, Mdlle. Louise Lichtmay (a young lady who was tried at the Grand Opéra, not very long ago, without success, but who has given great satisfaction at Berlin in 'Les Huguenots'), Mdlle. Enquist, Mdlle. Harriers-Wippen, and Mdlle. Ilma de Murska; Madame Grisi (for a few representations), Madame Demeric Lablache (her first appearance), Mdlle. Bettelheim, Madame Bettini Trebelli;—Signor Mongini, Signor Arvini (his first appearance), Dr. Gunz, Signor Tascia, Signor Bettini, Signor Stagno, Mr. Hohler (his first appearance), and Signor Gardoni.—Mr. Santley, Signor Amodio, Signor Verger (of the Italian Opera, Paris, his first appearance), Signor Marcello Juncas, Signor Foli, Signor Bossi, Signor Rokitsansky, and Signor Sealese.—Among the principal operas, we are promised 'Iphigenia in Tauris,'—Spontini's 'La Vestale,'—Mozart's 'Il Seraglio,'—'La Donna del Lago,'—'Don Giovanni,' with Mdlle. Tietjens and Madame Grisi in the cast,—"Dinorah,"—and 'Mirella,' as reconsidered by its composer. The list of promises, it will be seen, is splendid; and we may well wait with curiosity to see what Mr. Gye has to say on the other side of the question.

Mr. H. Leslie's next concert, which is orchestral, will include Beethoven's noble Mass in C major.

Madame Schumann, we are now informed, is not coming to London this season.—M. Rubinstein, it is said, will; but not to play in public.

The subject of Mr. Balfe's new opera is Scott's 'Talisman.'

'I Puritani' has been revived at the Italian Opera in Paris for Mdlle. Patti. Even she, however, with all her vogue, will fail, we fancy, to restore to its olden popularity an opera which we have always felt was exhausted by its matchless original cast.

The hundredth performance of 'L'Africaine' at Paris has already taken place:—a run so rapid as this, we believe, not on record.—"Government" has acceded to the petition of the orchestral-players of the Grand Opéra, and decreed an augmentation of their salaries.

M. Leuven, of the Opéra Comique, says the *Gazette Musicale*, has intrusted three libretti to three young composers—MM. Conte, Samuel David and Massenet—who have, all three, won the Grand Prize for Musical Composition.

The *Observer* announces the appearance at Edinburgh of a new Juliet, and, what is more, a new Siddons, the young lady being granddaughter of "Queen Sarah."

The Abbé Liszt's 'Coronation Mass' was to be given, under its author's direction, at the Church of St.-Eustache, Paris, the day before yesterday.

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We confess to no common curiosity as to the experiment; and none the less from not knowing which way to turn in quest of an unbiased verdict on the work, as separated from the excitement which the appearance of its distinguished composer in his new attire is sure to create.—Speaking of Lenten entertainments in Rome, "perhaps" (writes the Correspondent of the *Times*) "I have not said enough of Liszt's 'Sinfonia of Dante,' which has undoubtedly driven a portion of the musical world mad. There was an amiable struggle between the Abbé and Sgambati, when the latter wished to crown his master; but the matter was compromised by an embrace and a kiss."—His oratorio, 'St. Elisabeth,' has been, we perceive, twice performed at Munich.—We are now informed that it is not his intention to visit England; but that a sort of congress of musicians "of the future," combining himself, M. Litolf, Herren von Bulow, Raff and Wagner, is in contemplation at Coburg, under the auspices of Duke Ernest.

Herr Albert's "Columbus" Symphony has been given, with great success, at Brussels. A new setting of 'Gil Blas,' by Herr Zenger, is in preparation at the Munich Opera-house.

Few have been the tidings of music from the city, once among her chiefest thrones, Venice; it having been of late held a patriot's duty to keep away from the Opera-house. La Fenice, if we mistake not, is not closed. At the Teatro san Benedetto, however, a new opera, 'Mazeppa,' by Signor Pedrotti, has been presented, we are assured, with the utmost success.—We hear of new operas in preparation elsewhere, by Signori Pissuti and Bottesini.

Mention has been made of an enterprise undertaken by Il Duca di San Clemente, nothing less extensive than a continuation of the Psalms, fifty of which Marcello set, by commissioned Italian composers. The first of these, by Signor Bazzini, the *Boccherini* journal informs us, was performed the other day at Florence in the Sala Sbolci. The Chevalier Mariani has been conducting Cherubini's 'Requiem' at Bologna, for the obsequies of the Prince Oddone.—There is a talk of reviving at the Pergola Theatre, Florence, operas no less substantial than Spontini's 'Vestale' and 'Fernand Cortez,' Cherubini's 'Medea' (the day of which majestic work seems to be coming everywhere), the same composer's 'Les Deux Journées' (which ought to be brought to a hearing in this country), the 'Agnese' of Paer, and other of the once famous solid musical operas, which have been displaced by the trash of later days.

An opera, 'Aleida von Holland,' with music by Mynheer Thooft, is in preparation, at the German Opera-house, in Rotterdam.—Herr Pauer has been playing at Concerts, in Holland.—Madame Rudersdorff has gone to sing in that country.

A new five-act drama, 'Les Chanteurs Ambulants,' has been produced at the Théâtre Porte-St.-Martin, with Madame Ugalde in the leading part. M. Richault, the well-known publisher of music in Paris, is dead.

#### MISCELLANEA

*Report on Kew Gardens.*—Dr. Hooker has presented the Annual Report on the Botanic Gardens; he describes the influx of visitors as exceeding that of the year 1864 by nearly 50,000 persons. Of the whole number who went to Kew Gardens during the last year, 260,040 arrived on Sundays, and 269,201 on week days, the total was 529,241. The greatest monthly attendance was in June (115,815), the smallest in February (2,792); the greatest week-day attendance (June 5th) was 19,849; the smallest (October 26) 9 persons only; the greatest number who presented themselves on a Sunday (July 30) was 16,842. In the Botanic Gardens Dr. Hooker reports, that a rapid improvement is visible, which is partly due to official arrangements, but mainly to the skill of the Curator, especially in the orchid and fern collections, the palm-house, the cacti and other succulents. Among desiderata are types of the vegetation of South Africa and Australia, the old plants being worn out; also, new orchids, palms and tree-ferns, a stock of useful plants for

exchange, improvements of lawns, flower-beds and shrubberies by the introduction of new and uncommon ornamental plants. No alterations of consequence have been made in the grounds. A very important alteration was the conversion of the "Victoria-house" into an "economic plant-house," to be devoted henceforth to the display of a selected set of tropical plants, which are useful for food, or as drugs, or in the arts. This will save visitors the trouble of searching the large collections in the palm-house, &c., for what they most wish to find readily. The success of the Victoria Regia in the larger house built for it, renders it inexpedient to devote another to it. Space is needed for water-plants; it is desired to heat a small tank in the open air for this purpose, in which even tropical water-lilies may be seen to flower freely. A small collection of Japan plants has been brought together near the hothouse No. 14. The collection of cacti, aloes, succulents and bulbs, in No. 7, has been materially increased, chiefly through the liberality of W. Wilson Saunders, Esq., whose almost annual contributions are both the most valuable and the most numerous the establishment has received since its foundation.

From India and the colonies satisfactory accounts continue to be received of the progress of botany under the various colonial botanists and heads of botanic gardens, who were, for the most part, sent out from Kew by Sir W. Hooker. From Ceylon ripe seeds of cinchona have been transmitted, *vid Kew*, to Jamaica, Trinidad, the Mauritius, Cape of Good Hope, Queensland, &c. As the first fruits of the introduction of cinchona into our eastern possessions, this event marks an epoch in the history of the drug, and reflects credit on the able manager of the Indian plantations. That officer reports favourably of the condition of various plants transmitted to the island of Ceylon, and continues to send most valuable collections of economic plants, ferns and orchids. In India proper the cinchona plantations are flourishing, also in Trinidad. The Governor of Queensland reports the discovery by Mr. W. Hill, Director of the Botanic Gardens, Brisbane, of a most valuable tract of well-watered land in the neighbourhood of Rockingham Bay, which is admirably suited for the cultivation of sugar, cotton, indigo, &c. At Brisbane, coffee, cinnamon, mango, tamarind, cotton, allspice, ginger, indigo, tobacco and *Cinchona calisaya* have been cultivated with complete success. No important change has been made in the museums at Kew. The herbarium has received two most valuable additions by means of the collections of orchids of Dr. Lindley (by purchase) and the gift, by his sister, of the South African and South American collections of the late Dr. Burchell; these were two of the most important private collections in Europe. The former is the key to the nomenclature of the vast and important variety of orchids, and contains 3,000 specimens in perfect condition, mounted, and copiously illustrated with sketches and dissections by Dr. Lindley. Dr. Burchell's South African collection comprises 12,000 specimens, ticketed; that of South America (Brazil) comprises 52,000 specimens. Dr. Hildebrand, of the Sandwich Islands, has presented a most important collection (550 species) of plants of those islands. The plants collected during Lieut.-Col. Pelly's Arabian journey have been presented by him to Kew. Of publications connected with the herbarium and library at Kew the following are the most important: the second part of the *Genera Plantarum*, by Mr. Bentham and Dr. Hooker; the third volume of Mr. Bentham's 'Flora Australiensis' is nearly completed; the third volume of Drs. Harvey and Sonder's 'Flora Capensis' is published; the fourth volume is in progress; a very valuable and laborious work on the African *Leguminosae*, by Mr. Bentham, has been published by the Linnean Society; 'The Flora of Tropical Africa' is being prepared by Prof. Oliver. The number of donors, &c. to the herbarium has been unprecedented, comprising eighty persons and institutions; the number of specimens received is nearly 100,000.

TO CORRESPONDENTS.—A. C.—C. B.—J. P.—J. T.—W. P.—P. M.—F. W. O. W.—W. A. S.—received.

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